VOGUE

SMART FASHIONS FOR LIMITED INCOMES

PUBLISHED EVERY OTHER THURSDAY

©THE CONDÉ NAST PUBLICATIONS INC.

AY 10 · 1930

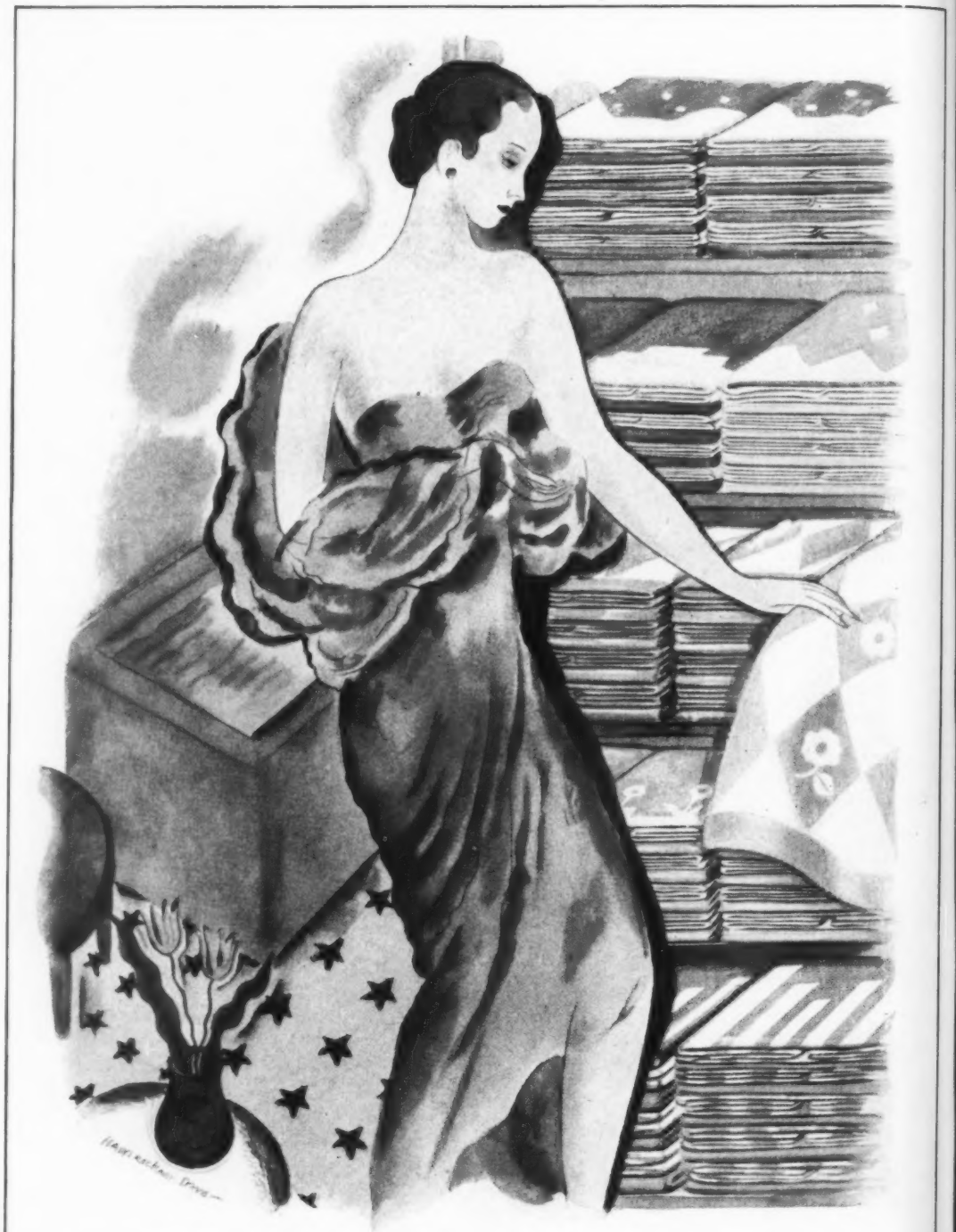
PRICE 35 CENTS

SUITING THE PERSON
the purpose, the purse

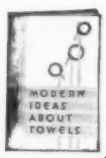
OCEANS of towels—fussy ones that won't work, husky ones that look their strength, plain towels that are just tiresome, picture towels that are too pretty. . . . Why wade through them all when you can so easily find the new Cannon kind, tailor-made to your own pleasant home? * Towels that start a new school of art. . . . In all-over colors that match the tones of your loveliest lingerie. In arrow motifs, modernized flowers, fat polka dots edged with clouds, step and band patterns. All quite original, classic in spirit and simple. . . . To those who have sensitive skins—and sensitive souls—their correctness is miles and years ahead of the usual *good enough.* * Such smartness and softness and service you never have found before in towels. And you can't find them elsewhere—Cannon towels are more absorbent than others of similar quality, cost less and last longer. These facts have been proved by impartial tests, made over and over again. Cannon towels are purchased in greater numbers than all others combined, thus assuring best values. They come in types to fit all purposes, in styles to please all persons—Victorian great-aunts, sub-deb nieces, tired business men too. No other towels can offer so wide and welcome a choice of fine designs, nice shades and suitable fabrics. * So . . . when you select new towels for your own special self—be vain, be hard-to-please, be grasping. Cannon towels are smart and thrifty, in any and every respect. And so are you! Buy Cannon—nothing less. . . . Cannon Mills, Inc., 70 Worth St., New York. *Producers of* CANNON LAVENLAWN, *the world's finest sheet—made of long-staple Egyptian cotton.*

TO COMPARE VALUES

Professional shoppers visited the leading stores in twelve major cities and bought towels in pairs, one Cannon towel and one other brand of similar style offered at the same price. All the towels were then weighed on delicate scales and the figures carefully compared. The net balance of weight in favor of Cannon was more than 7%. Thus every 92 cents spent for Cannon towels brings you a full dollar's value—more absorbency, more comfort, better wear.



THESE ARE THE CANNON TOWELS that captivated Fifth Avenue. They come in all-over colors and modernized designs—with wash cloths and bath mats to match. They have two right sides, two bright sides—both equally decorative. New colors are maize, jade, orchid, peach, rose, turquoise—guaranteed fast. Typical Cannon values—75c and more for the bath towels—at your own store or shop. (Cannon towels may be had in other styles, to suit any taste, at prices from 25c to $2.50.)



WRITE FOR THIS FREE BOOKLET. It shows the new reversible towels in colors. Y-3

CANNON MILLS, INC., 70 Worth St., New York City

Please send me your booklet, "Modern Ideas About Towels." This request places me under no obligation whatever.

*Name*_____ *Street*_____

*City*_____ *State*_____

CANNON TOWELS

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

DIAMOND BRACELETS

Noted for Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

VOGUE
May 10th, 1930

Vogue is published fortnightly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

Vol. 75, No.
Whole No.

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BONWIT TELLER

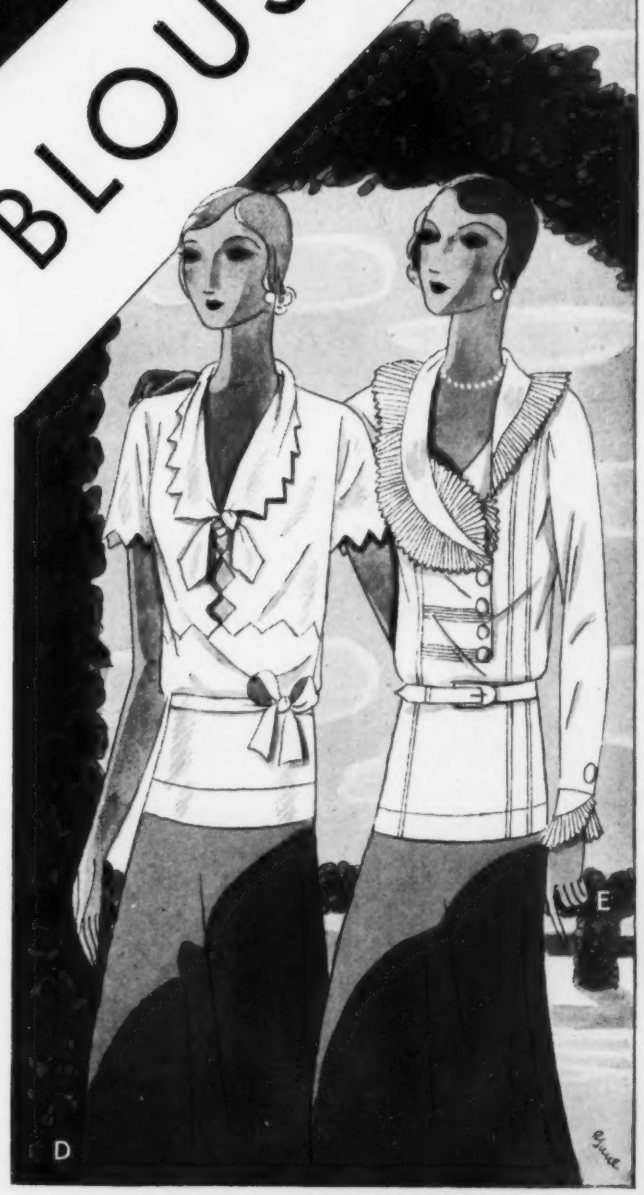
FIFTH AVENUE AT 38TH STREET

NEW YORK

PHILADELPHIA

PARIS LONDON

BLOUSES



Bonwit Teller blouses perfectly combine individual fashions with beautiful workmanship. They are made from pure-dye silks which retain the most delicate and subtle colors, even after laundering. . . . .

A...With its hand-drawn frills, this crepe silk blouse will give a softening note to tailored suits. White, eggshell, azalea pink, or Paquin blue . 15.75

B...Hand-drawn and finely tucked all-over is this sleeveless sheer crepe blouse in white, peach, maize, or azalea pink 19.50

C . . . An effectively simple tailored blouse of silk pique with bands of the material accented by buttons. White, eggshell, or azalea pink. . 15.75

D...This short-sleeved crepe silk blouse features scalloped points and a cut-out motif in the same design. White, eggshell, azalea pink, Paquin blue, or maize 19.50

E...Charming with its frills, buttons, hand-drawn work and tuckings is this crepe silk blouse in white, peach, maize, azalea pink, Paquin blue. . 15.75

to EVERY WOMAN who covets A LOVELY SKIN

Denneys
HERBAL OIL BLEND
Denneys
HERBAL CLEANSING CREAM
Denneys
HERBAL
SKIN TONIC
Brings the natural color to the cheeks. Will clarify sallow skin by patting briskly with a pad of cotton.
Denney & Denney of Philadelphia

FRANCES DENNEY

presents her new

HERBAL

•

CLEANSING CREAM

•

SKIN TONIC

•

OIL BLEND

Each of these remarkable new Preparations for MISS DENNEY'S Treatments, contains one or more rare and costly herbal ingredients—essences that trace their beauty heritage to ancient times.

Herbal Cleansing Cream: So inexpressibly soft that it melts with the warmth of the skin . . . so penetrating that it removes all powder, dust, rouge and impurities from the deepest pores. It is easily removed with her cleansing tissues. $1, $2, $3.50, $6

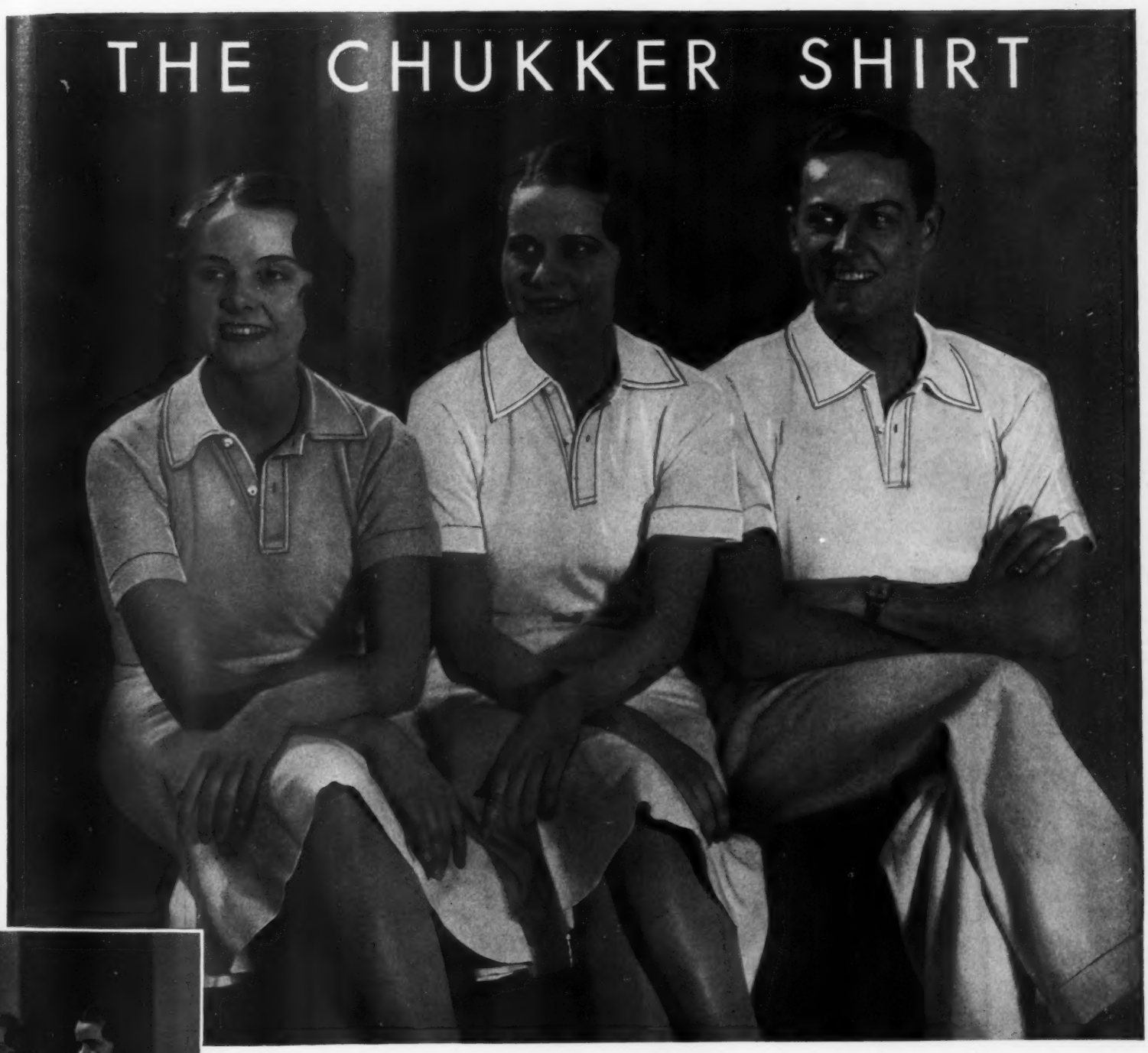
Herbal Skin Tonic: An exquisite preparation that freshens and invigorates the skin by stimulating circulation. It should be patted briskly on the face after the skin has been thoroughly cleansed with Herbal Cleansing Cream. $1 and $2

Herbal Oil Blend: For very dry skin. Contains elements almost unknown in skin treatment. Penetrates deeply into and nourishes the underlying skin and tissues. Marvelous for worn and withered skin and for the face that is aging. $5

• • •

All the new FRANCES DENNEY Herbal Preparations are created to supplement the numerous other preparations long distinguished by her name. They are available through selected stores in each city. If you will write to MISS DENNEY in Philadelphia, she will be happy to send you additional information about her Methods and Treatments.

DENNEY & DENNEY: PHILADELPHIA—NEW YORK—PARIS



SIZES FOR
CHILDREN
GIRLS BOYS
MISSES
WOMEN
YOUNG MEN

The Chukker Shirt's the Fashion!

FOR EVERY AGE **2.95** FOR EVERY SPORT

LISLE MESH IN WHITE OR PASTEL TINTS

This is the famous little polo shirt that has become a Summer uniform for tennis, golf, riding, sailing or "what have you." It has a nonchalant smartness all its own, its practicability is a joy. It has the elasticity that ensures comfort in strenuous sports, is absorbent, washes like the proverbial rag, and looks best when it isn't ironed.

COLORS—WHITE FLESH CANARY GREEN LIGHT BLUE

Mail Orders Filled

Best & Co.
Fifth Ave. at 35th St.—N. Y.
Paris Palm Beach London

Telephone Wis. 5000

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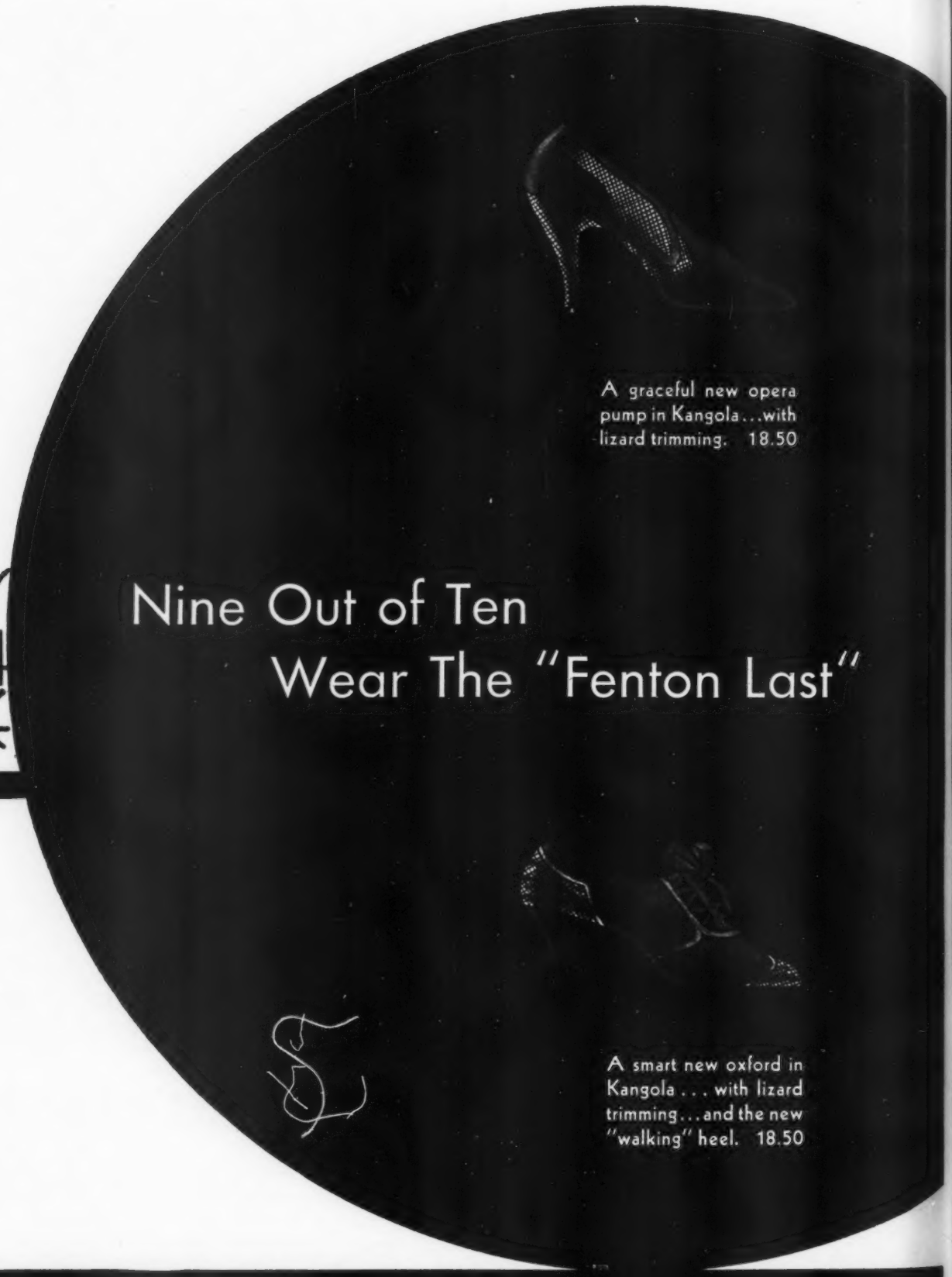

A graceful new opera pump in Kangola...with lizard trimming. 18.50
A smart new oxford in Kangola . . . with lizard trimming... and the new "walking" heel. 18.50

SAKS FIFTH AVENUE

Nine Out of Ten
Wear The "Fenton Last"

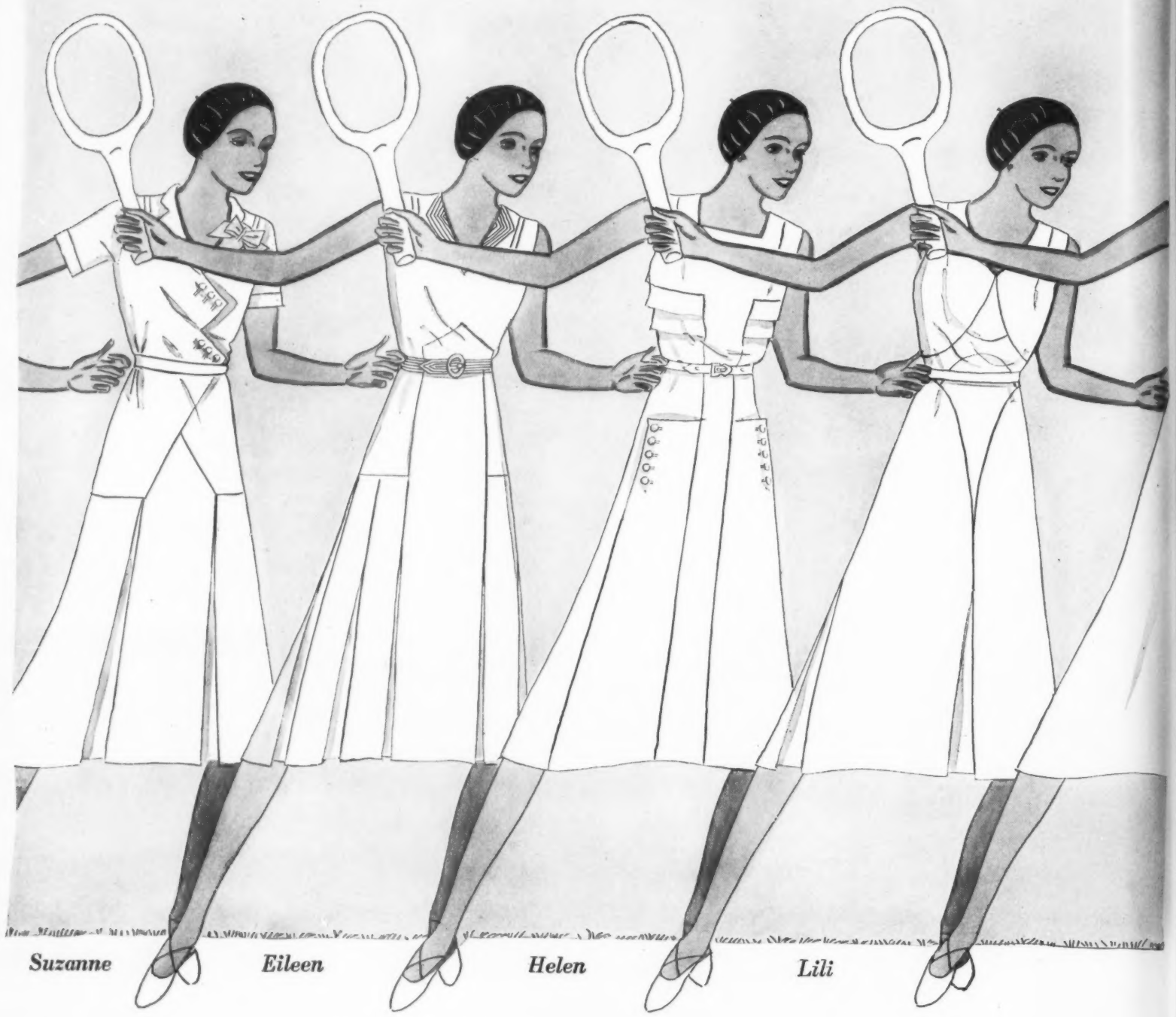
Walking feet... standing feet... sitting feet... all day long... the Fenton last goes to as many smart places as a debutante... because now it appears in a new version... with a "walking" heel ... as well as in the higher heeled pump that everyone knows so well... both with the *same arch.*

SAKS
fifTH
AVENUE

The Summer Fashions

Knowing the way of the woman of fashion . . . whose custom it is to select her summer clothes from the first fresh new arrivals . . . we have already assembled our collection . . . which we now offer for her critical appraisal.

CAROL FAE



Suzanne *Eileen* *Helen* *Lili*

EVERY WELL-PLANNED SUMMER WARDROBE WILL INCLUDE PLENTY OF THESE LITTLE CAROL FAE FROCKS

Suzanne is a copy of a Patou model in Chuddah. Misses' sizes 14x to 20.

Eileen is a Dori crêpe frock with stitched trimming. Misses' sizes 14x to 20.

16.75

Helen is a Patou model in washable Dori crêpe. Misses' sizes 14x to 20.

Lili is a copy of a Lyolene frock in Chuddah. Misses' sizes 14x to 20.

White *Light Blue* *Pink*

Best & Co.

FIFTH AVENUE AT 35TH ST., N. Y.
Paris *Palm Beach* *London*

Write SAM STEINBERG & CO., INC., *1384 Broadway, New York City, if you cannot find* CAROL FAE FROCKS *at your favorite store*

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CASUALS *of the* SEA *and* COUNTRY-SIDE

The agreeable decision to be less pretentious promises a summer of idyllic delights. You may be active or idle. But you will always look comfortable. Colorful JAMA sandals from Walk-Over dress you for informal afternoon or let you be lazy... lazy and cool. White kid trimmed in pastel shades of pinseal... pistache green, beige clair or sun-brown. Beige calf with brown pinseal. Black kid with black, gray with gray, two tones of green or two tones of red. Lightly cushioned for bare feet. $10.50. Our new folder of styles, colorful and informative, is ready. Sent on request.

WALK-OVER

510 FIFTH AVENUE

PARIS: 21 Boulevard des Capucines
LONDON: 372 Oxford Street, W.

Either dress, in white, light blue, or pink melo-shan. Sizes 14 to 20. 19.75

The "Best" Twins

Those smart young things who set so many fashions, choose

MELO-SHAN

AND

MELO-POLO

for Summer sports clothes

The three-piece pajamas, with sleeveless blouse and peplum coat, in rose, peach, or light blue. Sizes 14x to 20. 22.50

These twin silks of the Summer sports mode are pure dye, pure silk, washable, fast color, and with the fashionable dull lustre.

Babs says

"My Melo-Shan dresses have a divine dull finish, just like my newest stockings."

Winnie (who lisps a bit) says

"I juth adore the wide trouthers of my new pajamas. Melo-Polo drapths tho beautifully."

MAIL ORDERS FILLED

Best & Co.

Fifth Ave. at 35th St.—N. Y.

Paris Palm Beach London

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Windsor Announces New Hosiery Achievement

SUPRE · TWIST

1 . . . *NEW* CLEARNESS
2 . . . *NEW* STRENGTH
3 . . . *NEW* DULLNESS

Exclusive Windsor Process
Ushers in Dull Hosiery Mode
Changing all Former Ideas of
Clearness and Strength*

Perhaps you are one of the thousands of women who have wanted greater sheerness—but who objected (and rightly so) to the lessened wearability.

Windsor's new exclusive Supretwist process sweeps away the old limitations. Now Supretwist makes possible an undreamed-of Clearness—a new Clearness as impalpably fine as a natural suntan complexion.

At the same time Supretwist gives you the new Dull Patina, so essential today with the Fashion for dull materials and subtle shades predominant.

And because Windsor Supretwist literally increases the strength of every thread, it gives much greater durability—longer life greater elasticity.* In a word—Windsor Supretwist eliminates all fuzzy ends or blemishes, increasing strength, resisting laundry wear and reducing the likelihood of runs to a new minimum.

Windsor Supretwist Hosiery is now available in favorite Paris Opening Shades at the smarter shops and stores. Ask the salesperson to show you the Windsor numbers 48, 49, 43, 47 or 707—a style for every hour of the day and night. Windsor Mills, Inc., 2nd & Westmoreland Sts., Philadelphia, Pa. 389 Fifth Avenue, New York City (corner 36th Street).

Tests conducted by the United States Testing Company give Windsor Supretwist a higher "strength-rating" than average fine-gauge hosiery thread. Naturally, this means additional wear.

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Windsor
FINE HOSIERY

● **"Valmai"** (above) a picturesque Milan will be the classic choice for wear with flowing gossamer frocks on balmy afternoons. It introduces the new patrician brim width which is equally generous at front and back. A modern note, calculatedly unostentatious, is injected by a half-and-half grosgrain band and bow. In black, navy, brown, red, green and beige... and priced at twenty-five dollars.

● **"Patio"** (right) made of the famous Knox fur felt, will be the season's sports classic. A skillfully proportioned seamless brim, a raised ridge in the crown, a deftly draped band of polka dotted linen...these are its component parts making a delectable whole as exuberant as the young heads it will grace. Priced fifteen dollars, and being shown right now at the smart shops cross-country-wise which are headquarters for Knox Hats for Women.

EXTRA QUALITY
KNOX

KNOX
DRAMATIZES TWO CLASSICS

Knox knows the ways of classics—and so, with a few eloquent strokes, extends the dimensions of a Milan brim and classically chisels the crown until both achieve the dramatic rhythm of a lyric. Then a supple little felt takes on a deftly draped crisp linen band, and behold, it becomes redolent of cool country greens...Two flashes of inspiration resulting in two modern versions of classics—dramatized in the well known Knox tradition.

●

In New York Knox Hats for both men and women can be secured at the Knox Shops conveniently located at 711 Fifth Avenue, 452 Fifth Avenue, 161 Broadway, the Roosevelt Hotel and in the Paramount Building. Knox Felt Hats for Women commence at ten dollars. Catalogue of Knox correct riding hats for women on request.

FASHION'S smartest and most distinguished sport silk is presented in the new Crystal tennis dresses of

CORDELLE CREPE

This distinctive ribbed silk is fashion's newest achievement—durable, washable, non-shrinkable—lovely to look at—and a joy to wear.

It is an exclusive new weave in white and pastel shades, shown by the smartest shops in Tennis and Sport Frocks at $16.50 to $25.00—a striking example of the fact that QUALITY fashions may be sold at moderate cost . . . in SPORTSWEAR by

DAVID CRYSTAL INC.

530 Seventh Avenue, New York

FROCKS PAJAMAS ENSEMBLES

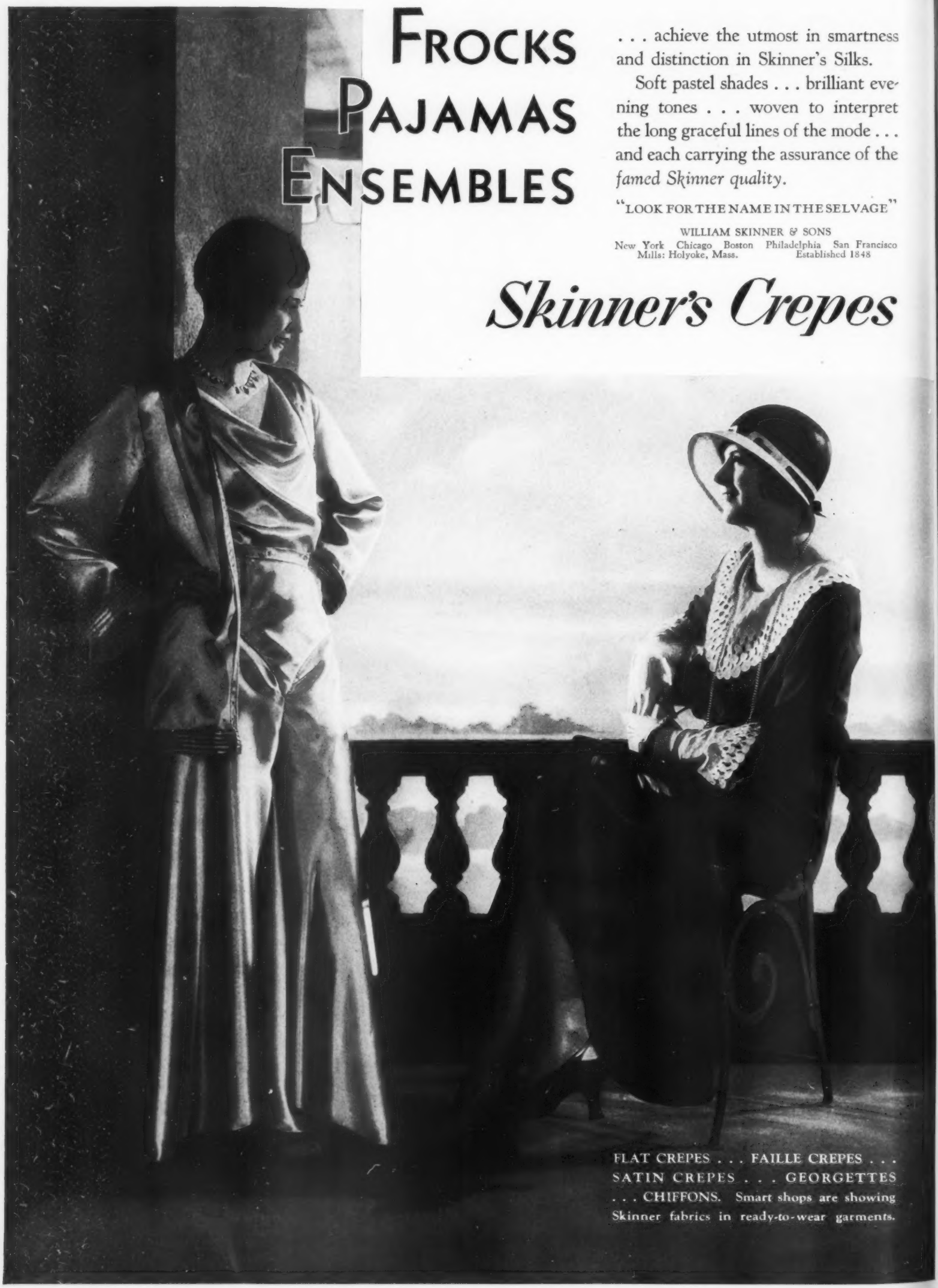
. . . achieve the utmost in smartness and distinction in Skinner's Silks.

Soft pastel shades . . . brilliant evening tones . . . woven to interpret the long graceful lines of the mode . . . and each carrying the assurance of the *famed Skinner quality.*

"LOOK FOR THE NAME IN THE SELVAGE"

WILLIAM SKINNER & SONS
New York Chicago Boston Philadelphia San Francisco
Mills: Holyoke, Mass. Established 1848

Skinner's Crepes



FLAT CREPES . . . FAILLE CREPES . . . SATIN CREPES . . . GEORGETTES . . . CHIFFONS. Smart shops are showing Skinner fabrics in ready-to-wear garments.

Société des Modes de Paris

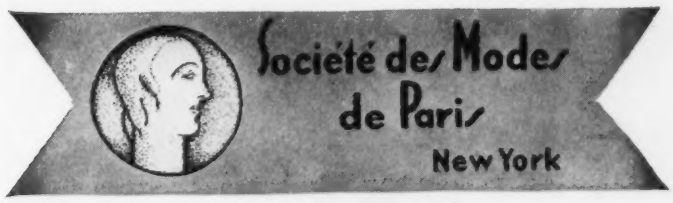
(dedicated to art and good taste in millinery)

Fashions are the reflection of habits and social relations in everything which pertains to charm and culture in life.

They are the moral sign-posts which supply the historian, the philosopher, and the novelist with the prevailing ideas of the time in which they reign.

The Société des Modes de Paris is dedicated to art and good taste in millinery. To make certain its objectives, the Société has awarded memberships to seven of America's most talented stylists.

They, alone, are privileged to use this label of distinction.



Reg. applied for

The hats are available at the finest shops and stores.

Société des Modes de Paris
545 fifth avenue...new york

WHO WANTS A SHINY NOSE...

OR SHINY LEGS?

SHINY NOSE means you haven't found the right make-up. Shiny legs tell the world you're still wearing old-fashioned stockings that swear at your up-to-date clothes... All the new fabrics are smartest when dull—cottons, woolens, silks, even satins. But you lose the chic of your total effect unless you have low-lustre legs.

Last year, smart young moderns discovered that they got less shine, more sheerness and fewer "rings" if they wore their stockings inside out . . . This year, along came Rograin, made as the moderns want it —the inside-out stocking with the outside-in seams!

No more make-shifting. No more paying higher than you should to get less wear than you ought. Trot your present legs to the nearest Rograin dealer — and they'll fly home looking slimmer, neater, smarter than they ever looked before . . . But the slimness won't extend to your purse; they're only

$1.95

ROGRAIN

Reg. U. S. Pat. Off. Pat. Pending

A FEW OF THE LEADING STORES SELLING ROGRAIN:

Akron, Ohio
The A. Polsky Co.
Albany, N. Y.
Muhlfelder, Inc.
Amarillo, Texas
White and Kirk
Asheville, N. C.
Bon Marche, Inc.
Atlanta, Ga.
J. P. Allen & Co.
Chamberlin-Johnson-DuBose Co.
Baltimore, Md.
Hochschild Kohn & Co.
Hutzler Bros. Co.
Birmingham, Ala.
Burger Phillips Co.
Odum Bowers & White
Boston, Mass.
Jordan Marsh Co.
R. H. White Co.
Brooklyn, N. Y.
Frederick Loeser & Co.
Buffalo, N. Y.
Adam, Meldrum & Anderson Co.
L. L. Berger, Inc.
Chattanooga, Tenn.
Miller Bros.
Chicago, Ill.
Mandel Bros.
Chas. A. Stevens & Bros.
Cincinnati, Ohio
The Alms & Doepke Co.
H. & S. Pogue Co.

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Cleveland, Ohio
The Higbee Co.
The May Co.
The Wm. Taylor Son & Co.
Columbus, Ohio
The F. & R. Lazarus & Co.
Dallas, Texas
Volk Bros. Co.
Dayton, Ohio
Elder & Johnson Co.
Des Moines, Iowa
Younker Bros., Inc.
Detroit, Mich.
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Ernst Kern Co.
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Duluth Glass Block Store
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H. C. Meacham Co.
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Brown-Thomson & Co.
G. Fox & Co.
Jackson, Miss.
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Joplin, Mo.
Christman D. G. Co.
Kansas City, Mo.
Robinson Shoe Co.
John Taylor D. G. Co.

Lexington, Ky.
Mitchell, Baker & Smith
Los Angeles, Calif.
The May Co.
Louisville, Ky.
Stewart D. G. Co.
Memphis, Tenn.
John Gerber Co.
Mobile, Ala.
L. Hammel D. G. Co.
Nashville, Tenn.
Loveman, Berger & Teitlebaum, Inc.
Newark, N. J.
Hahne & Co.
New Haven, Conn.
The Edw. Malley Co.
The Chas. Monson Co.
New Orleans, La.
D. H. Holmes Co., Ltd.
New York, N. Y.
Best & Co.
Oklahoma City, Okla.
McEwen Halliburton Co.
Al. Rosenthal's, Inc.
Omaha, Nebr.
Thomas Kilpatrick & Co.
Thompson Belden & Co.
Philadelphia, Pa.
Strawbridge & Clothier
John Wanamaker

Pittsburgh, Pa.
Boggs & Buhl
Kaufmann's
Portland, Me.
Porteous, Mitchell & Braun
Providence, R. I.
Gladdings, Inc.
Quincy, Ill.
Halbach Schroeder Co.
Reading, Pa.
Pomeroy's
Richmond, Va.
Thalhimer Brothers, Inc.
Rochester, N. Y.
B. Forman Co.
St. Joseph, Mo.
Townsend, Wyatt & Wall D. G. Co.
St. Louis, Mo.
Famous-Barr Co.
Scruggs-Vandervoort-Barney D. G. Co.
Stix, Baer & Fuller Co.
St. Petersburg, Fla.
The Wilson-Chase Co.
Salem, Mass.
Wm. G. Webber Co.
San Antonio, Texas
Joske Bros.
San Francisco, Calif.
I. Magnin & Co., Inc.
Seattle, Wash.
The Bon Marche

Shreveport, La.
Feibleman's, Inc.
Sioux Falls, S. D.
Fantle Bros.
Spartanburg, S. C.
Aug. W. Smith Co.
Springfield, Mass.
Forbes & Wallace, Inc.
Syracuse, N. Y.
Dey Brothers & Co.
L. A. Witherill Bros.
Toledo, Ohio
LaSalle & Koch Co.
Topeka, Kansas
The Warren M. Crosby Co.
Troy, N. Y.
Muhlfelder, Inc.
Waco, Texas
The Goldstein-Migel Co.
Washington, D. C.
Woodward & Lothrop
Wheeling, W. Va.
Geo. R. Taylor Co.
Wilmington, Del.
Kennard-Pyle Co.
Worcester, Mass.
Denholm & McKay Co.
York, Pa.
S. Grumbacher & Son
Youngstown, Ohio
G. M. McKelvey Co.

Made by Roman Stripe Mills; exclusive selling agents, Combine Hosiery Corporation, 1107 Broadway, New York City

BODY by FISHER

LOOK TO THE BODY!

THERE is no season when motorists get more downright enjoyment out of their cars than in Spring—especially when it is a Fisher Body car. Now, inviting your inspection in the showrooms of General Motors car dealers—for only General Motors cars are equipped with Body by Fisher—there awaits your visit the widest variety of distinctive body types. All are endowed with still more grace of line, more delightful new color combinations, more luxurious comfort and even greater durability than any Fisher Bodies ever before displayed—any one of them will add immeasurably to your enjoyment this Spring, this Summer and for many seasons to come.

* * *

CADILLAC • LASALLE • BUICK • VIKING • OAKLAND • MARQUETTE
OLDSMOBILE • PONTIAC • CHEVROLET
GENERAL MOTORS

MADAME HELENA RUBINSTEIN
World Famous Beauty Authority

ENCHANTING NEW of PARISIAN CHIC

SOFT, clinging powders... brilliant rouges... lipsticks provocatively gay... all born of the genius of Helena Rubinstein! And how fitting their exquisite new cases—cases as patrician as the slim, tapering fingers which are destined to hold them.

Each enchanting cosmetic seems to crystalize the rare talent of the world's foremost beauty specialist! Smart enough to accompany the newest ensemble, distinctive enough to grace the most fastidious handbag! And the colors, the lovely glowing colors . . . now blending, now daring to contrast . . . are as young, as blithe, as romantic as Spring!

Once you have seen these Parisian cosmetics for yourself, you will realize that the greatest values in all beautydom are here for your choosing! Certainly no one else in the world could so startlingly combine chic with moderate cost! But Helena Rubinstein is constantly on the qui vive for new ideas . . . originations . . . variations of beauty's theme. And in these exquisite new items created for the beauty-loving women of Europe and America, she reaches new heights of brilliant achievement!

The same artistry . . . the same scientific skill . . . the same background of experience which have made possible her remarkable creams and lotions, go into the making of Helena Rubinstein's delightful cosmetics to render them not only flattering but pure and safe for you!

As your own cherished possessions, as fascinating gifts or prizes, these newest creations leave nothing to be desired! For the pleasure and assurance of correctness which one derives from gowns by Lanvin or inimitable little hats by Carolyn Reboux... one gains in like measure from these enchanting cosmetics by Helena Rubinstein.

Exquisite New Valaze Face Powders

These vivid new powder boxes will lend distinction to the smartest dressing-table. And the minute you lift off the cover you will be captivated by the subtle fragrance of the lovely Valaze powder within! So delicate . . . yet it will cling for hours to your skin in a fragrant, invisible film! In the *jade* box, Novena powder for dry skin . . in the *vermillion*, Complexion powder for normal or oily skins. Featuring a complete color range to blend with every type—from the palest Nordic to the deepest sun-bronzed skin $1.00 . . . without question the most significant value in exquisite face powders ever offered!

COSMETICS...TRIUMPHS ...by HELENA RUBINSTEIN

The Modern Triple Vanity

With its smart, exotic modern design, this colorful expression of Helena Rubinstein's art is really enchanting enough for a princess . . . and its price a source of amazement to every woman who has seen it! Containing the most wanted shades of powder and rouge . . . a lipstick, too, cunningly concealed in the hinge . . . but 2.50 complete!

The Newest French Lipstick

At last, the superlative in lipsticks, ENCHANTÉ in its stunning silver case! Vivid as a crimson flower. Indelible, of course, and fragrant as a memory! Vivante, blonde or brunette—3.50.

The CUBIST LIPSTICK—for those who prefer a lipstick exceedingly smart but less expensive—in black or gold colored case . . . as trim and enticing as the gay debutantes who choose it! Non-drying, indelible, in lovely day or evening shades. Every purse will welcome its smartness and appreciate its price—1.00.

The Chic Enchanté Compact

. . . is more than a compact! For it comes in a box which boasts six tiny packages of Helena Rubinstein powder in six delightfully varying shades. The compact itself contains compact rouge and a loose powder compartment so that one may fill it with powder in the shade which suits one's ensemble for any occasion 3.00—complete.

Eye Enhancements

VALAZE EYE SHADOW en crème, smoothed over your eyelids, will deepen the color of your eyes and make them more alluring, more softly mysterious than you ever dreamed they could be! In blue, brown, blue-green, green or black to correspond with the shade of your eyes. The little Chinese red cases will slip into the smallest handbag yet the 1.00 size will last and last!

PERSIAN EYEBLACK *(Mascara)* will make your eyelashes appear silky and luxuriant. This does not make the lashes brittle and will stay on as long as you want it to. Leather-like cases, as smart as they are practical, in Chinese red or jet black—tiny brush and all—1.50.

Two Favorite Creams

WATER LILY CLEANSING CREAM, Helena Rubinstein's luxury cleanser, presents itself in all the elegance of its new rose-and-black jar! Rare herbs and the youth-renewing essence of water lily buds are the precious ingredients in this rejuvenating cream—2.50, 4.00, 7.50.

YOUTHIFYING TISSUE CREAM, a remarkable new preparation which is already causing a sensation on two continents! A richly nourishing cream, so beauty-bestowing, no woman over twenty can afford to be without it—2.00, 3.50, 6.00.

Fashion's Last Word

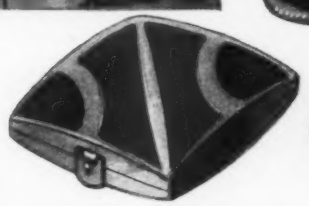
To be chic in every detail, one's face, arms and legs should harmonize in a vibrant health glow for the active months to come! So Helena Rubinstein chose four enchanting "Sunplexion" shades of powder for the outdoor woman (Mauresque for pale or medium blondes, Gypsy Tan for golden blondes, Ochre for medium brunettes, Dixie Tan for dark brunettes) . . . which Onyx, leading stocking manufacturers, have correlated in lovely gossamer-sheer hosiery. A sample of Helena Rubinstein powder is enclosed with each pair of Sunplexion Hosiery.

Consultation and Expert Advice

Helena Rubinstein's famous Salons de Beauté strategically located in metropolitan centers, are the rendezvous of smart women everywhere.

Regardless of where you buy your preparations, you are cordially invited to visit the Salons for expert advice and written instructions designating the correct preparations for you to purchase at your favorite store.

Helena Rubinstein takes a personal interest in the individual problems of those who seek her advice through correspondence.



Charming New Rouge Compacts

In *vermillion* or *jade* with intriguing modern motif . . . (beside the silver lipstick) . . . adorably designed to match the new powder boxes! And these gay rouge compacts in their slim, twin cases contain the desired shade of Helena Rubinstein's famous rouges to complement one's natural coloring, the occasion and the costume . . . $1.25 each!

Helena Rubinstein

8 EAST 57th STREET NEW YORK

PARIS • LONDON • TORONTO • CHICAGO
PHILADELPHIA • BOSTON • DETROIT

* * *

Helena Rubinstein's world-famous beauty preparations are obtainable at the better department and drug stores in U. S., Canada and Europe.

Costume
By
BONWIT
TELLER,
New York

Portrait of a lady, who . . . for a season . . . is fair and frail and feminine. Impression of a modern, romantically inclined to pastels, parasols, and the most enchanting of printed chiffons . . . .

BELDING HEMINWAY COMPANY
MADISON AVENUE AT 34th ST., NEW YORK

Very useful is this raincoat of light weight rubberized jersey. When it rains, just zip up the Talon. If it's clear but cool, you have a smartly tailored topcoat. From JAMES MCCREERY & Co.

Talon fastened handbag from Miss Penn.

Cape collar, slightly fitted lines, waterproofed silk in charming prints, a full length Talon fastener to protect summer frocks—what more could a raincoat do? From JAMES MCCREERY & Co.

Talon fastened handbag from Miss Penn.

RAINCOATS FOR TOWN OR COUNTRY

feature the newest version of the slide fastener

Raincoats with the new, full length, *separating* Talon Slide Fastener can be slipped on as easily as any coat. And then, zip—they're fastened from hem to throat. There is nothing to flap open in a downpour. You needn't worry about that wet triangle of skirt in front or the disheartening trickle down the nape of the neck. No matter how many showers they go through, Talons will not rust.

The name TALON or Hookless is on the slide-pull of the fastener that will work easily and well under all conditions of wear.

TALON

Reg. U. S. Pat. Off.

THE SLIDE FASTENER THAT ALWAYS WORKS

HOOKLESS FASTENER CO., MEADVILLE, PA.
New York · Boston · Chicago
San Francisco · Seattle · Los Angeles

POWDER TINTS

A novel FABRIMODE costume hosiery

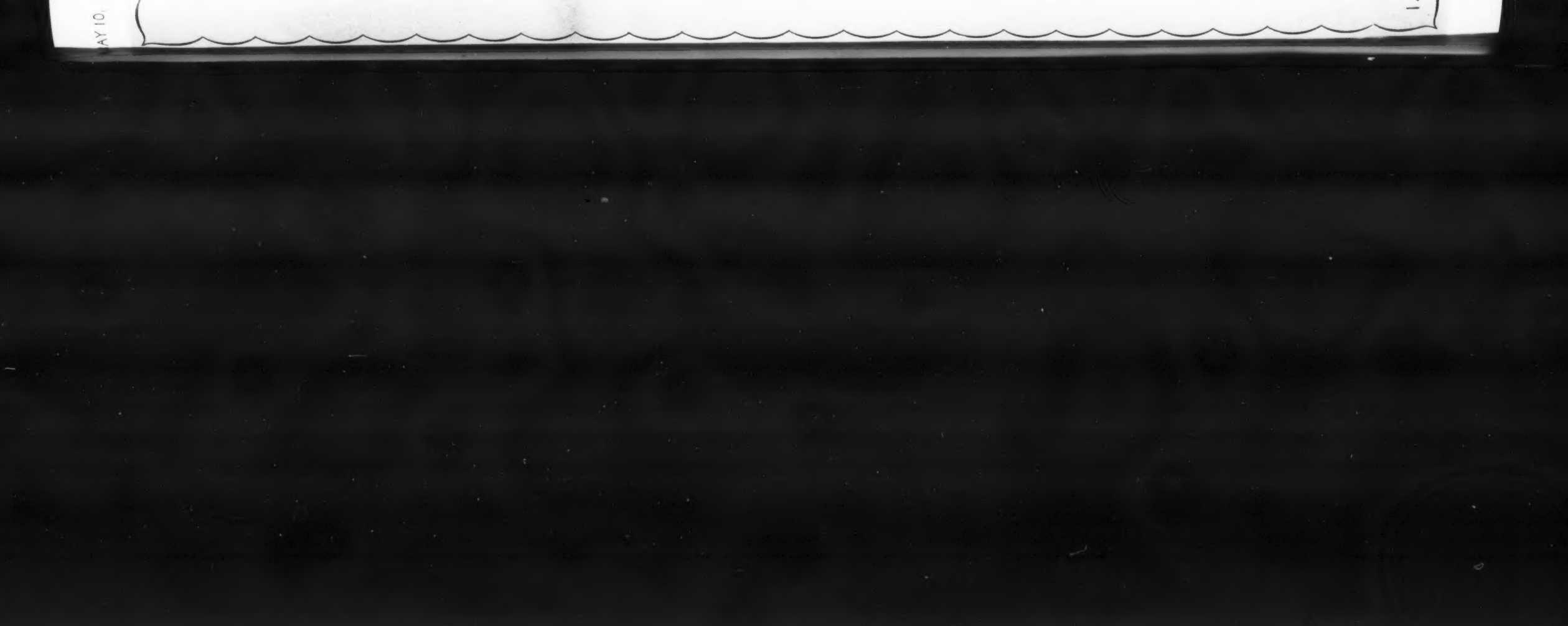
A FILMY fabric creation of exceeding sheerness and clearness ● In ten alluring Fiesta colors that tint rather than clothe the legs. The lustreless, dusted powder tint effect is beautifully toned by the legs' natural color. No visible construction details to mar the powder tint effects ● Blend with gown and shoe colors and accentuate the airy grace of the season's mode ● Created for formal wear . . . and eagerly adopted by style leaders to interpret the fashionable pastel colors and delicate fabrics in gowns and shoes for evening wear. ● New fashion lines point down . . . to hose which have acquired a new importance. Powder tints creations are made possible only by the remarkable Crepe Chiffon fabric of Fabrimode Costume Hosiery . . . stockings perfectly expressing the fabrics of the mode and consummating the ensemble.

Fabrimode Costume Hosiery is produced exclusively by Costume Group Division, Westcott Hosiery Mills, 358 Fifth Avenue, New York; 6, Rue St. Louis-en-l'ile, Paris.

Ten Fiesta colors

VENETIAN CORAL
PALE CAPUCINE
WISTARIA BLOOM
ORCHID
CITRONNE
SHELLBLOOM
LIDO BLUE
FORMOSA YELLOW
WOOD NYMPH
CLOUD PINK

Regarding the new hose creations, Schiaparelli, noted couturière, writes: "You have achieved a radically new departure in stockings, the most important and the most needed since the introduction of chiffon hosiery . . . you have definitely brought stockings into the fashion picture . . . I am delighted. The idea is an inspiration."


AY 10.

I. MILLER beautiful shoes

TWO Moods in Spectator Slippers

By I. Miller? Naturally! For who else could have conceived the distinctly dressy spectator slipper pictured above? With its bandings? Its perforations? Its graceful heel? Perfect companion for the "dressmaker" ensembles! And for that matter—who but I. Miller could have retained all the swanky swagger of the leather-heeled Sofia, below, and still have refined its lines with such nicety? . . . But after all, one grows to expect so much from I. Miller!

In all I. Miller Shops and Agencies

In seasonable combinations of white and pastels—both contrasted with deeper tones.

I. MILLER . . . THE INSTITUTION INTERNATIONALE

For all Spring events, a Sisol straw hat by Mallory, in the new colors, has this smart shallow crown and modernistic motifs of grosgrain.

The Exclusive Mallory Shop in Your City

Akron, O.
C. H. Yeager Co.
Albany, Ga.
Rosenberg Bros.
Albany, N. Y.
David's
Altoona, Pa.
Meyer Jonasson Co.
Amsterdam, N. Y.
Clara Van Horne
Appleton, Wis.
Pettibone Peabody Co.
Asheville, N. C.
Bon Marché
Atlanta, Ga.
Rich's Inc.
Atlantic City, N. J.
M. E. Blatt
Augusta, Ga.
J. B. White
Baltimore, Md.
Bertha Shoppe
Biddeford, Me.
M. B. Marcille
Birmingham, Ala.
Caheen Bros.
Bluefield, W. Va.
Thornton Laird Co.
Bozeman, Montana
Bartlett Hat Shop
Bridgeport, Conn.
Salon Justine
Buffalo, N. Y.
Meng and Shafer
Camden, Me.
Miss Josephine Wentworth
Canton, O.
Stern and Mann
Carmel, Cal.
The Cinderella Shop
Charleston, S. C.
S. C. Snelgrove
Charleston, W. Va.
Coyle and Richardson
Charlotte, N. C.
J. B. Ivey
Chattanooga, Tenn.
Miller Bros.
Robert Schwartz Co.
Cincinnati, O.
The McAlpin Co.
Clarksburg, W. Va.
Anna Miller
Cleveland, O.
David's
Colorado Springs, Col.
T. C. Kirkwood
Columbus, O.
Union Clothing Co.
Columbia, S. C.
Mrs. F. A. Baker
Dallas, Tex.
A. Harris and Co.
Decatur, Ill.
Linn and Scruggs
Denver, Col.
Daniels and Fisher
Detroit, Mich.
Kline's
Durham, N. C.
E. C. Piper
East Hampton, N. Y.
Kip Hat Shop
Evanston, Ill.
Elise A. Runyan
Fitchberg, Mass.
N. M. Sheridan
Fort Smith, Ark.
Southern Millinery Co.
Fort Worth, Tex.
W. C. Stripling
Grand Rapids, Mich.
Bon Marché
Great Neck, N. Y.
Florence Peets
Harrisburg, Pa.
Bowman's
Hartford, Conn.
G. Fox and Co.
Hazleton, Pa.
Nightingale Hat Shop
Hempstead, N. Y.
Constance Shop
Highland Park, Ill.
Mabel Ann Ernst
Hollywood, Cal.
B. H. Dyas
Houlton, Me.
E. E. Davis
Houston, Tex.
Ladin's
Huntington, N. Y.
Sally Delano Shop
Hyde Park, Ill.
Elise A. Runyan
Idaho Falls, Idaho
The Fair Shop
Indianapolis, Ind.
Rink's Clothing Co.
Ithaca, N. Y.
Rothschild Bros. Inc.
Jacksonville, Fla.
Cohen Bros.
Joliet, Ill.
L. F. Beach Co.
Joplin, Mo.
Ramsey Dry Goods Co.
Kalamazoo, Mich.
M. J. Blossom
Kankakee, Ill.
The Chicago Store
Kansas City, Mo.
Kline's
Knoxville, Tenn.
Anderson Dulin Varnell Co.
Lexington, N. C.
Fred Thompson Co.
Littleton, N. H.
The Little Hat Shop
Little Rock, Ark.
Gus Blass Co.
Long Beach, Cal.
Buffums
Los Angeles, Cal.
Coulter Dry Goods Co.
J. W. Robinson
The May Co.
Lynchburg, Va.
Guggenheimer's
Macon, Ga.
Burden Smith Co.
Marinette, Wis.
Lauerman Bros. Co.
Memphis, Tenn.
J. Goldsmith Sons
Meridian, Miss.
Marks Rothenberg Co.
Milwaukee, Wis.
The Boston Store
Mt. Vernon, O.
The J. S. Ringwalt Co.
Nashua, N. H.
Gaby's Exclusive Shop
Nashville, Tenn.
Lebeck Bros.
New Bedford, Mass.
O'Neill's
New Britain, Conn.
Parker and Parker
New Castle, Pa.
Claire Brown Shop
New Haven, Conn.
Mainster Muhlfelder
New Orleans, La.
Maison Maurice
New York City
Franklin Simon (Riding Hats)
Emily Shoppe
Norfolk, Va.
Rice's
Oakland, Cal.
H. C. Capwell Co.
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Kerr Dry Goods Co.
Omaha, Neb.
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Henderson Hoyt Co.
Pasadena, Cal.
Howarter
Jordan's
Phoenix, Ariz.
Korrick's Dept. Store
Pittsfield, Mass.
The Grey Shop
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F. H. Anderson
Portland, Me.
Eastman Bros. and Bancroft
Portland, Ore.
Olds Wortman & King
Pottstown, Pa.
Ellis Mills
Providence, R. I.
Shepherd Store
Reading, Pa.
Imber Bros.
Richmond, Va.
Thalheimer Bros.
Rochester, N. Y.
McCurdy Co.
Rockford, Ill.
D. J. Stewart & Co.
Saginaw, Mich.
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St. Louis, Mo.
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Kline's
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The Golden Rule
Salisbury, Md.
Leeds and Twilley
San Diego, Cal.
Lions Clothing Co.
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City of Paris Dry Goods Co.
Santa Barbara, Cal.
Trenwith's Inc.
Saranac Lake, N. Y.
Katherine Hoctor
Savannah, Ga.
Reynolds and Klug
Schenectady, N. Y.
Cohen Bros.
Scranton, Pa.
Mildred and Hattie Green Shop
Seattle, Wash.
MacDougal and Southwick
South Bend, Ind.
The Ellsworth Store
Southern Pines, N. C.
C. L. Hayes
Spartanburg, S. C.
August W. Smith Co.
Spokane, Wash.
Culbertson's
Springfield, Ill.
Donaldson's
Springfield, Mass.
Albert Steiger Inc.
Spring Lake, N. J.
Lillian Elizabeth Shop
Stamford, Conn.
Debora's Hat Shoppe
Sylacauga, Ala.
Marble City Dry Goods Co.
Syracuse, N. Y.
Dey Bros. and Co.
Tacoma, Wash.
Rhodes Bros.
Terre Haute, Ind.
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Tucson, Ariz.
Albert Steinfeld
Waco, Tex.
Goldstein Migel Co.
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Sugenheimer Bros.
Wilkes-Barre, Pa.
Pomeroy's
Wilmington, Del.
Vanity Fair Shop
Wilson, N. C.
Paris Hat Shoppe
Worcester, Mass.
J. C. MacInnes
Zanesville, O.
Verna Lenz

MALLORY

Hats of Quality since 1823

392 FIFTH AVENUE ~ NEW YORK

An Adaptation of the Ardanse in Lace

by CAROLYN

Carolyn presents the lace gown created by Ardanse as the ideal fashion for the formalities of the Spring season—for a bridesmaid . . . . dinner . . . . dance. The three perky bows of velvet ribbon contrasting subtly with the classic lines are dyed to match the shimmering chantilly lace. The committee of nationally known Stylists which selects *Carolyn Modes* always gives the privilege of the *Carolyn* label only to such fashions as interpret the prevailing dress mode with a style distinctly above the average.

Carolyn Modes

are conservatively priced

Spring Frocks and Gowns, $29.50, $39.50, $49.50. Spring Coats, $39.50, $49.50. Spring Ensembles, $39.50, $49.50, $59.50, $79.50. Junior Frocks, $25.00. Junior Coats, $39.50. Hand bags, $5.00 and $7.50. Carolyn Underwear and Hosiery in a range of prices.

Send For Style Booklet: National Modes, Inc.
128 West 31st Street, New York City

Carolyn REG'D

THE NEW CAROLYN MODES ARE BEING SHOWN AT THE STORES LISTED BELOW

Albany, Ga.
R. L. JONES COMPANY
Asheville, N. C.
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"YOUR FOOTPRINT IN LEATHER"

The new fashions need a new gliding grace—the glad, buoyant sureness of the foot that walks in its own footprint! The sole of a Matrix Shoe is moulded to fit every curve and arch of the natural happy foot—it is actually, *"Your Footprint in Leather"*. Step into any store which sells Matrix, ask for any smart leather and style you want and then relax your feet luxuriously in a pair of Matrix Shoes. *Feel* for yourself the wonderful difference between old-fashioned flat soles and the Matrix sole, moulded from toe to heel just like your foot. Our new Fashion Announcement, sent upon request, will give you a hint of Matrix smartness, but only the shoe itself can tell you the story of its amazing comfort. E. P. Reed & Company, Rochester, New York; New York Style Studio, 47 West 34th Street, New York City.

THE FENWAY. *This tongueless tie in white washable kid is in accord with the "softer", more feminine feeling of the new daytime fashions.*

THE LAPIER. *A charming shoe of washable white kid to grace your most summery frocks. Its slender centre-buckled strap is extremely flattering.*

THE MEADBROOK. *Custom leather heels are now recognized as the authentic fashion for Town and Country. The Meadbrook is correct in genuine white buckskin trimmed with brown calf or in reptile calf trimmed with brown kid.*

Matrix Shoes

"YOUR FOOTPRINT IN LEATHER"

CHAMPION OF THE LINKS! —THE ST. ANDREWS

Smart and trim are feet wearing the St. Andrews—and comfortable *as only Matrix knows how to make them. Roomy-toed, snug-heeled, wonderful support for the arch. That perfect relaxation and security of stance so necessary to good playing are assured by the Matrix sole—moulded to be "Your Footprint in Leather". The St. Andrews is made in white buckskin or sun tan Eric calf with heel and toe of brown calf; solid leather heel and waffle rubber sole and heel.*

This QUEST *for* BEAUTY

May it never cease - - the eternal search for the beautiful, for lovely contours and colors, for patrician fineness. To find these qualities embodied in hosiery, you need look no farther than the stores showing Humming Bird Full Fashioned Stockings.

There are styles for all daytime activities and evening romances, in colors developed exclusively for Humming Birds by that fashion-wise young Parisienne, Mme. Julie Bolegard.

Humming Birds are moderately priced, in stores of the better class.

DAVENPORT HOSIERY MILLS, Inc.
Chattanooga, Tenn. · New York Office: 385 Fifth Ave.

© 1930, DAVENPORT HOS. MILLS, INC.

IF your sun tanned complexion has an undertone of rose, Humming Bird Solay will match it precisely. If you grow tawny, but do not blush under the sun's rays, ask for Summer Tan. . . .

Humming Bird
FULL FASHIONED HOSIERY

N-7

Durene shorts and brassiere—lovely in pastel colors; smartly tailored; soft and fine—easy to launder, ideal to wear.

Silk stockings wear many times longer, when the tops and feet are of lustrous durene. The soft, absorbent durene feet are wonderfully comfortable. Durene tops protect the stocking from destructive garter runs.

Children like to wear durene hosiery—because it's so comfortable through hours of strenuous play. Mothers prefer it, because durene keeps its "newness" through long service and many launderings.

Wear Hosiery With Feet and Tops of DURENE for Six Good Reasons

Elasticity . . Longer Wear . . Moisture Absorption . . Perfect Laundering . . Economy . . Smartness

YOU know the pleasant little gratified feeling when you get something new to wear that looks as if it were created only for beauty and fashion, and yet is really the most *practical*, comfortable, suitable thing you could have? . . . How you feel like patting yourself on the back for using such good judgment, being so economical, and quite grown-up about wise expenditures?

That's how you feel when you discover durene! Durene is the softest, finest, most smoothly luxurious cotton that's made. It has a soft, dull lustre, and touches your skin like thistledown. It's *smart*. It's genuine—natural—real. You'll love it for regular day wear—and it's a wonder at saving stocking-and-lingerie dollars.

Silk stockings that have tops and feet of durene wear many times longer. The durene tops prevent garter runs. The durene feet are much more absorbent.

The stores are showing durene underwear that's young and smart and perfectly suited to present day styles—clinging combinations, shorts, vests and brassieres, in rose opaline, sky, eggshell, and other this-season colors. They have lovely soft durene socks and stockings for children, too, and durene socks and underthings for men . . . Next time you shop, ask to see them.

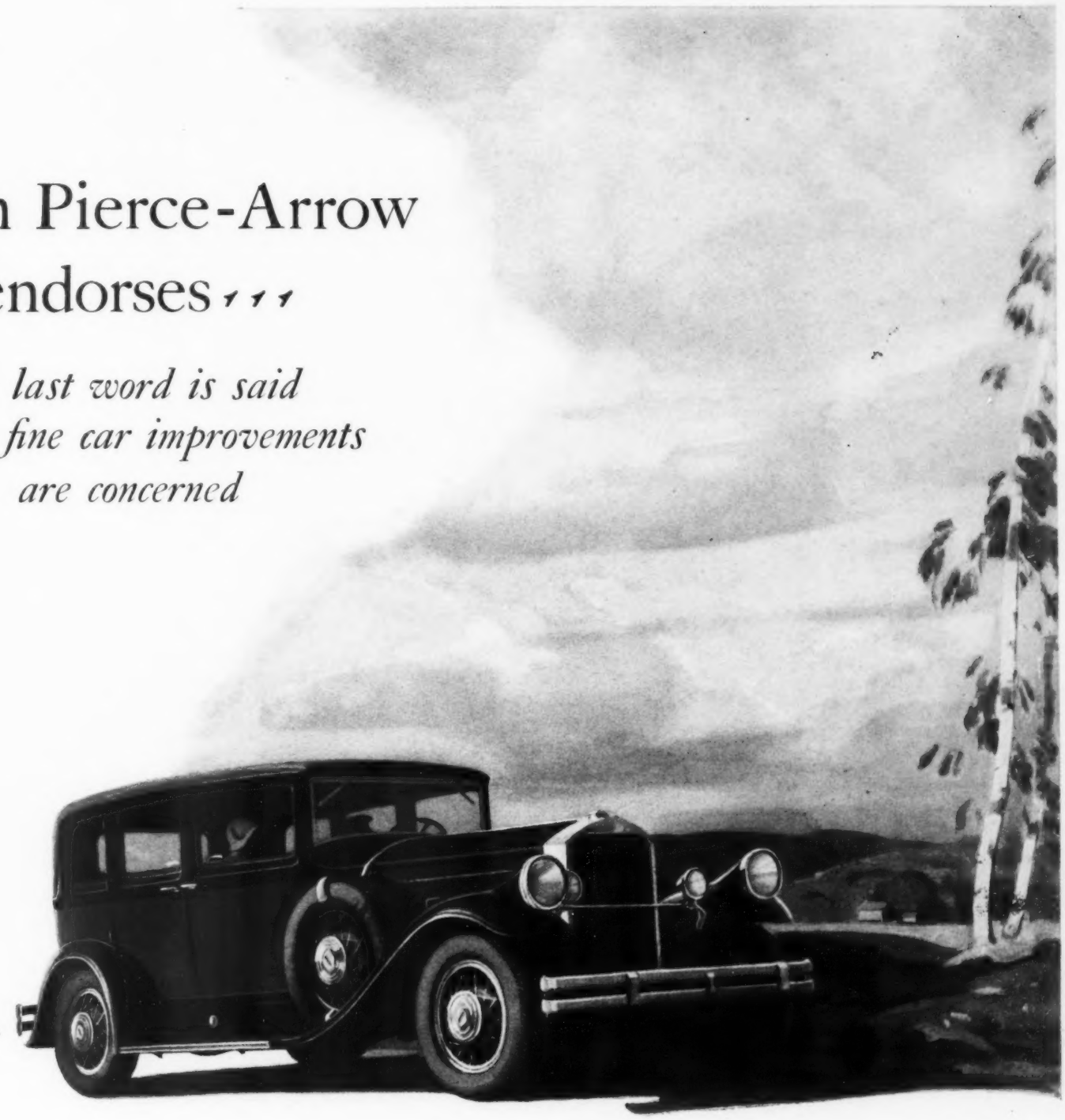
Durene Association of America
250 Fifth Avenue, N. Y. City

DURENE *Quality begins with the yarn*

Durene hosiery for men is fine and soft — good-looking — comfortable — long-wearing. And durene hosiery looks like new after every laundering!

When Pierce-Arrow endorses ...

the last word is said
where fine car improvements
are concerned



The Pierce-Arrow portrait above is a modern-day version of the one below, painted twenty-one years earlier. Time changes the lines but never the eminence of America's finest motor car.

BECAUSE Pierce-Arrow has ever been free from the necessity of finding new features as sales stimulants . . . and for the reason that no features were ever so important as the entity of *America's finest motor car* . . . the Pierce-Arrow endorsement of an engineering device is the most coveted in all motordom.

Protracted and intense observation, and tests which only great worth may survive, must precede any approval by Pierce-Arrow engineers. Even then, extended service-periods must ensue before the endorsement is made public.

The new Pierce-Arrow transmission is a case in point. It was present in Pierce-Arrow for months before it was officially announced. It had to prove that it would insure clashless gear-shifting at *any* speed—that the *intermediate* gear would yield an easy 60 miles an hour, and *quietly*—before being finally presented to Pierce-Arrow owners.

The three groups which comprise the new Pierce-Arrow line are as appealing to the eye as to the keenest mechanical sense. All are slender, low-swung, and exceedingly fine in finish and in appointment. Each is a true patrician of its type.

And so Pierce-Arrow again easily commands nation-wide preference among fine cars.

In the purchase of a car from income, the average allowance on a good used car usually more than covers the initial Pierce-Arrow payment

PIERCE-ARROW

THREE NEW GROUPS OF STRAIGHT EIGHTS • • 132 TO 144-INCH WHEELBASES • • $2695 TO $6250 AT BUFFALO
(Custom-built Models up to $10,000)

The JANTZEN Shouldaire for even shoulder tan

It was decreed that the solution must be found. Smartly-clad women everywhere demanded it. Devotees of the sun—and who is not today?—rebelled at uneven coats of shoulder tan. Rebelled, too, at dropping shoulder straps if they must hold the suit in place.

Little wonder, then, the Jantzen Shouldaire is making friends in every port of the sun...Abazzia to Palm Beach, Coronado to Bondi. Such a perfectly natural solution! An ingenious tie enables you to drop shoulder straps, coaxing flattering copper tints, completely diffused. Then so quickly replaced for a plunge! The friendly Shouldaire clings to the back, clings to the shoulders, fitting smoothly, smartly, comfortably. The colors are exquisite—vivid hues, lovely pastels, flattering monochromes.

At your favorite shop or store. You'll find the famous Red Diving Girl emblem on every genuine Jantzen. Your weight is your size. Jantzen Knitting Mills, Portland, Oregon; Vancouver, Canada; Sydney, Australia.

Jantzen

The suit that changed bathing to swimming

(1) Bring cord from under arm.

(2) Draw beneath straps and tie at side.

(3) Remove shoulder straps. Suit now held by cord.

(4) The Shouldaire as a sun-suit. No shoulder straps to mar an even shoulder tan.

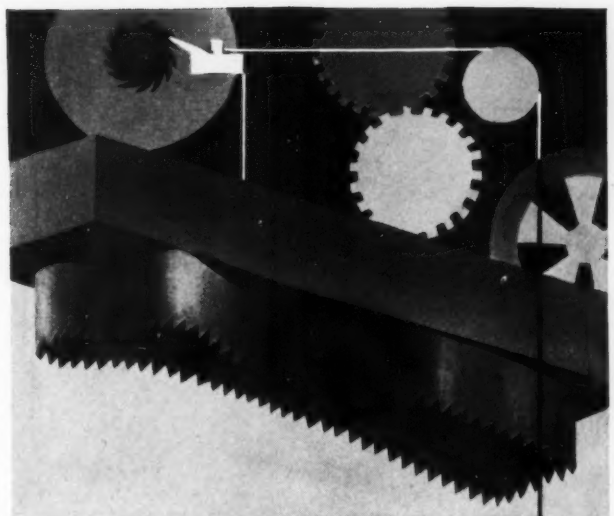
NOTE—Cord should not be used when shoulder straps are up.

(Posed by ALICE WHITE, First National Pictures)

Jantzen Knitting Mills, Dept. 40, Portland, Oregon
Please send me free "Jantzen Color Key to Smart Sun and Sea Togs"

Name Address

If you stamped out legs with a machine . . .



it would be easy—this business of fitting every leg *perfectly* with a stocking! But as it is now, ladies themselves go stamping out of stores in high fury because it's so hard to find a stocking that really fits. For legs vary—decidedly—and how can one poor stocking be stretched and twisted and gently twined to serve for all, with the only difference in footsize? It can't! So we invented and created the Gordon Individually-Proportioned Stockings.*

The Gordon Petite—if you are the short woman with average leg measurements; the woman of average height with slim legs; or the growing girl.

The Gordon Princess—if you are the woman of average height and leg measurements; the short woman with plump legs; or the young girl whose skirts are brief.

The Gordon Regal—if you are the tall woman with average leg measurements; or the woman of average height with heavy calves or thighs.

The Gordon Splendide—if you are one of the thousands of women—either tall or short—who are generously proportioned throughout the lower part of the body.

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* T. M. REG. U. S. PAT. OFF. PEND.

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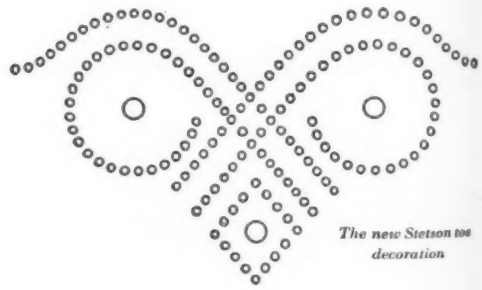
If Fashion has lavished her best in snow white buckskins and contrasty leathers on men, for country house and club wear, she hastens to make amends with this smart pump for women. An alluring model, this Stetson . . . very smart . . . with its black or dark brown boldly perforated leathers offset by immaculate white buck. And its fit is . . . perfect! See it at your local Stetson Shoe Shop or Agency.

The Stetson Shoe Company, Inc., South Weymouth, Mass.



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LIFE IS GETTING SO SUBTLE

VAN RAALTE

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The new Flextoe stocking is particularly recommended for perfection of fit across the instep and at the sides of the foot. An innocent-looking little mesh insert at the toe is responsible, not only for the elimination of every suggestion of a wrinkle, but for a comfort never before dreamed of. This toe appears on the lovely sheer chiffon that sells for $2. In the wide range of Van Raalte colors. There is a Van Raalte stocking weight and a Van Raalte stocking shade for every occasion. From $1.50 to $3.50.

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For evening, shimmering rayon satin or lace for gowns, and transparent velvet or moire for wraps are the vogue. Soft crêpes and novelty rayon fabrics create the smartest sports and afternoon dresses. These may be all rayon or rayon combined with one or more of the older textiles.

In smart summer homes, new filmy curtain materials of rayon and sturdy, washable rayon draperies and slip covers give a new gayety and freshness to familiar rooms and furniture.

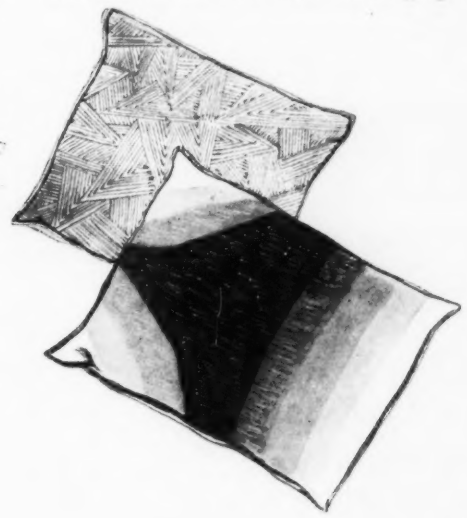
In the wardrobe of the well-dressed man are luxurious rayon cravats, underwear, and coat linings and facings.

Beauty, dependability and economy have won for rayon the complete approval of the fashionable world.

The lady with the proud escort wears a white rayon transparent velvet wrap with collar and broad edging of ermine. It has a snugly fitted cape and elbow space. Honey-beige rayon lace fashions her shimmering gown. Dress and wrap from Hollander.

A delightfully cool, smoothly fitting one-piece rayon undergarment fastens with snaps on the right side, from the shoulder to the waistline, and with one small button at the bottom of the opening on the left. From the William Carter Company.

From the Frankl Galleries come two luxurious pillows covered with imported rayon in modern designs. The oblong is light and dark green, interwoven with white; the square shows the "Arrow Design" in red, blue and white with silver kid edging.



You can be extraordinarily smart this summer in a lounging ensemble of rayon and cotton with large flowers in brilliant colors on a white ground. The tuck-in blouse is sleeveless. From Bergdorf-Goodman. To wear with it are blue rayon moire mules with gold and silver kid heel strap and trimming, from Delman.

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EVERFAST Voile Gravure

No less lovely than the fabric is its decoration. And here the flower-prints tell the time of day! Buds may be all right for breakfast, but by afternoon your frock must blossom out full-blown and the evening mode demands a mass of bloom the dimensions of a flower-bed! This Paris pronouncement on prints has guided Everfast designers and Voile Gravure reproduces the same splashy flower effects and glorious colors that distinguish the finest imported chiffons. The patterns are shadowy in outline — a "photographic" effect — hence the name of Voile Gravure.

The special "summer-season showing" of sheer cottons is now being held in the better stores. Look for Everfast Fabrics for resort ideas. They're easy to identify because the Everfast name is printed on the selvage, and this means that they're safe under sun and suds and summer perspiration — and are so guaranteed! In ready-made departments, too, Everfast frocks carry this same protection. We're glad to submit names of Everfast dealers in any city. N. Erlanger, Blumgart & Co., Inc., 354 Fourth Ave., New York.

This little petal-patterned Voile Gravure frock and the pleated straw hat are from Best & Company.

EVERFAST FABRICS

The GOSSARD Line of Beauty

Cool, Sheer Net

contours slender feminine curves

Summer frocks are enchantingly feminine—and warmer days demand light, filmy foundations—so Gossard designed this Summer Combination that deftly molds fashionable curves, and is as cool as nothing-at-all! Just embroidered peach net, triple lined with fine net and trimmed with a lace flounce. Hand-loomed elastic sections accent the normal waistline and smooth the hips. *Model 8422*

For the mature figure — Charmosette!

THE H. W. GOSSARD CO.— Chicago, New York, San Francisco, Dallas, Atlanta, London, Toronto, Sydney, Buenos Aires — *Division of Associated Apparel Industries, Inc.*

Hilda . . . One-strap afternoon shoe of suntan beige kidskin, cleverly accented with brown kidskin and brown patent leather.

Iola . . . Marron kidskin slipper with unusual loop strap fastening and delicate trimming of natural ermine snakeskin.

Leah . . . Smart two-eyelet tie of Almora brown kidskin, trimmed with plain brown and opalescent brown kidskin.

EXIT TILTED HEELS AND MINCING WALK!

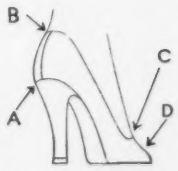
YOUR feet tend to slide forward in ordinary high-heeled shoes. This throws you off balance, lets your heels rotate, affects your natural poise and grace.

Your feet cannot slide forward in Tru-Poise Shoes. The patented heel construction holds them gently, but firmly, in correct position. Foot and shoe are as one. You walk and stand with complete assurance whether the heel is high or low.

With poise a certainty, it is practical to make Tru-Poise Shoes the airiest, lightest, daintiest models imaginable. Try them on and then you will realize what the Tru-Poise construction means to both the wearer's grace and the shoe's beauty.

Send for name of nearest dealer and folder of latest Tru-Poise styles.

THE SELBY SHOE CO., 220 Seventh St., Portsmouth, Ohio



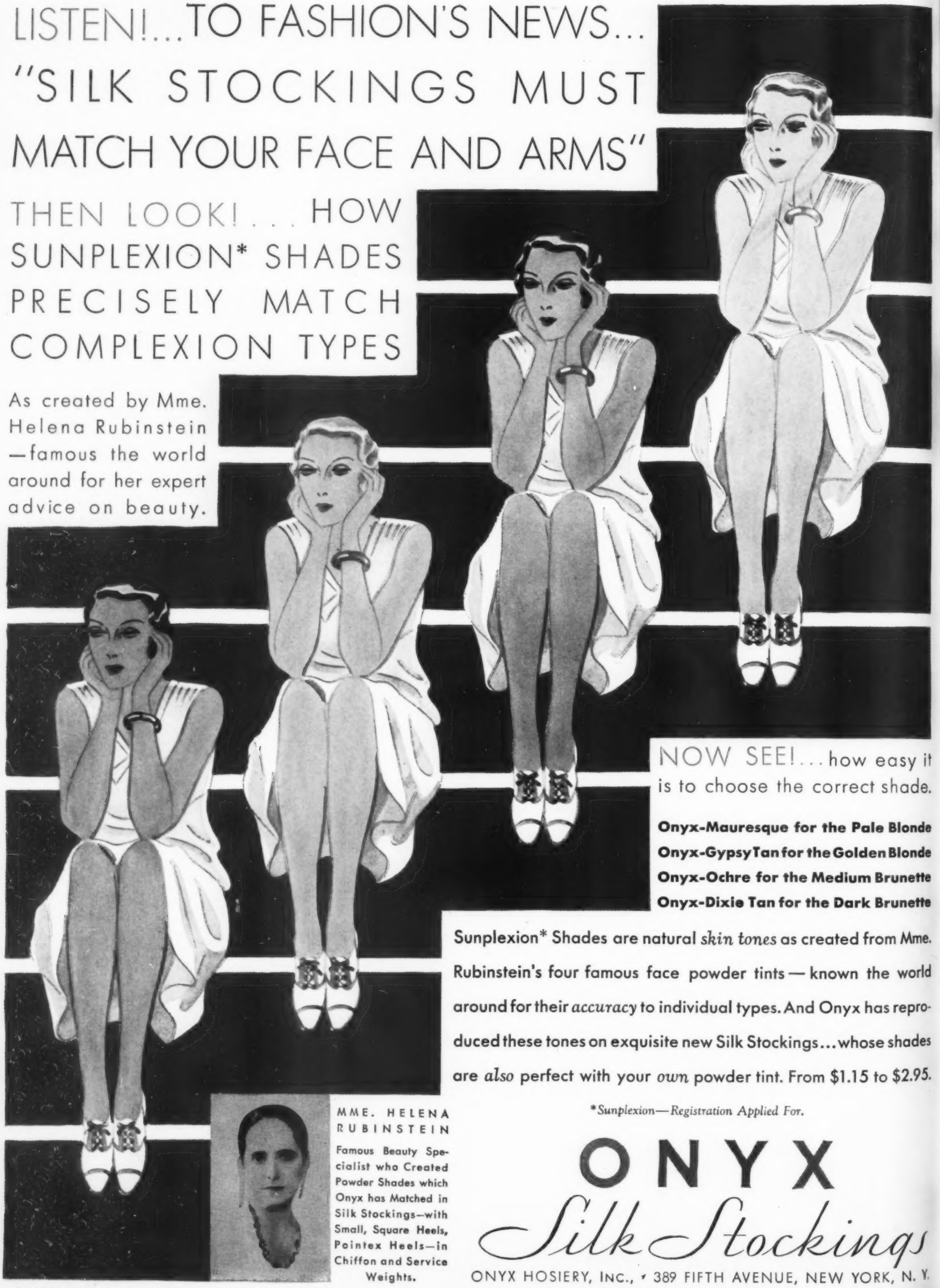
A Special Tru-Poise Construction—
1—Keeps the foot from sliding forward.
2—Keeps the heel from rotating.
B No gaping at heel or sides.
C No bulging instep.
D No strain on vamp.

Selby TRU-POISE SHOE

LISTEN!...TO FASHION'S NEWS... "SILK STOCKINGS MUST MATCH YOUR FACE AND ARMS"

THEN LOOK!...HOW SUNPLEXION* SHADES PRECISELY MATCH COMPLEXION TYPES

As created by Mme. Helena Rubinstein —famous the world around for her expert advice on beauty.



NOW SEE!...how easy it is to choose the correct shade.

Onyx-Mauresque for the Pale Blonde
Onyx-GypsyTan for the Golden Blonde
Onyx-Ochre for the Medium Brunette
Onyx-Dixie Tan for the Dark Brunette

Sunplexion* Shades are natural *skin tones* as created from Mme. Rubinstein's four famous face powder tints — known the world around for their *accuracy* to individual types. And Onyx has reproduced these tones on exquisite new Silk Stockings...whose shades are *also* perfect with your *own* powder tint. From $1.15 to $2.95.

MME. HELENA RUBINSTEIN

Famous Beauty Specialist who Created Powder Shades which Onyx has Matched in Silk Stockings—with Small, Square Heels, Pointex Heels—in Chiffon and Service Weights.

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ONYX *Silk Stockings*

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VOGUE'S SCHOOL AND CAMP DIRECTORY

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POK-O-MOONSHINE
One of the oldest and best

In the Adirondacks. Beautiful lake. 300 acres. Experienced counsellors. Careful selection of boys, ages 8-18, four distinct sections. Address
DR. C. A. ROBINSON
Box V5 Peekskill, N. Y.

WASSOOKEAG SCHOOL-CAMP
FOR OLDER BOYS
School Program
16 College and School teachers for 50 older boys. Sports staff of 5. Catalog on request.
Camp Program
Riding, Tennis, Sailing, Golf, Aqua-planing, Trips, Trophy Regattas and Tournaments.
LLOYD HARVEY HATCH, *Director*
Lake Wassookeag Dexter, Maine

THE VALLEY RANCH
HORSEBACK trip through the Rockies of Wyoming and Yellowstone Park for a select party of older boys and young men. Mountain climbing, swimming, fishing, trail-riding, and camping. Christian. 19th year. Booklet.
Julian S. Bryan, Valley Ranch Eastern Hdqrs., 70 East 45th St., N. Y.

CAMP PINNACLE
for BOYS. 14th year
A progressive camp that develops good sportsmanship. Program 100% efficient.
For literature—Camp Pinnacle, Lyme, N. H.

Camp WENTWORTH
Wolfeboro, N. H. 8th Year. For 50 boys 8-16. Modern and complete equipment. Cabins. All sports. Tutoring optional. *Boys' Band a Specialty.* M. S. GILES, Fessenden School, West Newton, Mass.

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Camp for 25 boys, age 11-15. Experienced men in charge: no boy counselors. July-August, or July alone. Little Squam Lake, Ashland, N. H. Equipment first class. Catalog.
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Lake Keyser, N. H. 32d Year
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Camp Passaconaway
Lake Winnepesaukee, N. H. For Christian Boys 6-18. 22nd year. 60 activities. Extraordinary equipment. Four sections. Fee includes Aviation Ground Work, golf and sailing. $10,000 speed boat.
Mr. and Mrs. A. G. Carlson, Box 507, Scarsdale, N. Y.

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FRIENDSHIP ~ MAINE
Jr. and Sr. boys. Mature councillors. Individual attention. All land and water sports. Sailing. *Catalog.* G. V. Stokes, 425 Berwick St., Orange, N.J.

SOKOKIS A small camp for boys
Long Lake, Bridgton, Maine
15th season. Cabins. Modern equipment. Spring water. Fresh vegetables from camp garden. Health and safety expertly supervised. For booklet C, address Lewis G. Williams Hotel St. George, Brooklyn, New York.

MON-O-MOY The Sea Camps for Boys
BREWSTER, MASS., CAPE COD
Superb bathing, sailing, canoeing, deep-sea fishing, land sports. Horseback riding. Cabins. Tutoring. Camp Mother. Nurse. Nutrition classes for underweights. Senior, Intermediate, Junior Camps. Booklet.
H. V. Dodd, Worcester Academy, Worcester, Mass.

CAMP PENN
For boys on Lake Champlain. 2 miles of shore, 350 acres. Fishing and canoe trips. All land and water sports.
Catalog. W. V. Shuttleworth, Director, Chestnut Hill Academy, Chestnut Hill, Pa.

THE Condé Nast Educational Bureau recommends to you all the schools and camps whose announcements appear in this section . . . suggests that you write for some of their catalogues . . . and is always ready to give any advice or information you may need.

LANTERN HILL CAMP
For boys. Near Old Mystic, Conn. On lake—5 miles from ocean. Riding and tutoring in fee.
Write for catalog. Mr. and Mrs. George Farnham, Box V, 2943 Macomb St., Washington, D. C.

AT CAMP

Thrilling hours . . . cantering on sleek horses . . . playing tennis on well-kept courts . . . canoeing on mountain lakes! Long hikes over forest trails . . . campfires in the cool of evening!

What fun they will have staging pageants and plays!

The counsellors will give them expert instruction in botany, first-aid, carpentry, and many interesting crafts.

At camp even work is play . . . and athletics are glorious sport. Spirited competition spurs them on to make the grade. Healthy living fits them for the pace.

A whole summer of fun for the youngsters . . . from the first bright morning's splash in the clear, blue water . . . until the last grip is packed and they come home with shining eyes and rosy cheeks.

There are excellent camps, with varied activities, in the mountains . . . at the seashore . . . wherever you prefer. If you have any difficulty in deciding upon the camp for your son or daughter, we shall be glad to share the benefit of our experience with you.

THE CONDÉ NAST EDUCATIONAL BUREAU
1928 Graybar Building, Lexington Ave. at 43rd, New York City

BOYS' CAMPS | BOYS' CAMPS

Moons of *Achievement*

Two moons on the shores of Lake Maxinkuckee and down the sylvan reaches of the Tippecanoe in the Land of the Potawatomi. Two moons of fun and adventure and real achievement. The boy's pride in being a Culver Woodcrafter—the parents' satisfaction in knowing the boy is having all that Culver's superb equipment and organization can give him, that he is being looked after with unobtrusive but infinite care, and that plus all this he is achieving priceless things to build his manhood on—this and the reasonableness of the cost, because Culver is not conducted for profit, is why the Culver Woodcraft Camp stands pre-eminent in the minds of American parents as a summer outing for their boys.

Cubs 10-11; Woodcrafters 12-14. Separate Naval and Cavalry camps for older boys. Specify desired catalog.
2450 Pershing Place, Culver, Ind.

CULVER WOODCRAFT CAMP ON LAKE MAXINKUCKEE

SAUGATUCK 50 miles from New York City
Fifty acres of real country and wooded hills. All camp activities. Fresh and salt water bathing. No unnecessary routine. Excellent meals. Highest recommendations. 6th Season. Mr. & Mrs. George P. Weddle, Westport, Conn. *Phone Westport 44 ring 3*

CAMP-METEDECONK
Lakelton, Ocean County, New Jersey
For boys, 6-13. In the Pine belt section of New Jersey on the Metedeconk River. Horsemanship. Sailing. Overnight Cruises.
Mrs. D. F. Dryden. Mr. E. B. Whelan, Sussex School
128 W. 34th St., Bayonne, N. J. Newton, N. J.

GIRLS' CAMPS

Cape Cod Sailing Camps for Girls
QUANSET
Established 1905
On Pleasant Bay, South Orleans, Massachusetts
LEARN to sail at Quanset. Racing in safe Pleasant Bay with Cape Cod skipper. Canoeing, salt water swimming, riding, all sports. Strong organization of able counselors. Results in health building, under medical supervision. Camp farm; safe milk. Nimicutts 5-11. Quansets 12-18. Booklet.
Mrs. E. A. W. Hammatt
Box 12, 127 Newbury Street, Boston, Mass.

KINEOWATHA
FOR GIRLS 9-20 18th SEASON
Recreational Camp. Beautiful location on lake near Rangely region. Water Sports, Riding, Tennis, Hikes. Trips to White Mountains, Maine Lakes and Seashore. Nature Work, Crafts, Dramatics, Dancing, Music. Trained Counselors: one to every four girls. Tutoring Camp. Separate unit amid quiet surroundings. College preparatory work under experienced teachers from secondary schools of good standing.
Illustrated Booklets
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Peterboro, N. H.
July 2-Aug. 29.
19TH SEASON. For girls. Assures the best kind of social adjustment and physical adaptation for all the activities that make the successful camp life. Class A equipment and sanitation. Separate camps for Juniors and Seniors. Expertly selected saddle horses. Counselor Training Course. Hockey and sports camp, September 1-13. *Catalog.*
Mr. and Mrs. Ernst Hermann, Dir.; Miss Emma Sanborn, Sec., 52 Everett St., Cambridge, Mass.

CHINQUEKA CAMP For Girls
On Bantam Lake, Conn., among the Litchfield Hills
A healthy, happy, helpful, vacation place for Protestant girls, 8 to 18. Two separate units of 40 each. Woods, fields and lake. Land and water sports. Form swimming and diving featured. Sympathetic comradeship. Moderate rates. 16th season. Booklet.
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CAMP MYSTIC
15th Season. At Mystic, Conn. Near New London. Mrs. Carl Akeley's camp for girls 8-18. All sports. Booklet. The Secretary,
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PINE COVE CAMP
HIRAM MAINE
An unusual girls' camp.
For information address
Miss Adele Poston, 330 East 43rd St., New York City

The TALL PINES
For girls on beautiful lake in fragrant pine woods. All sports, crafts. Delicious meals. *The Club,* a separate camp for teachers, business women. Catalogs.
Miss Evelina Reaveley, Box B, Elmwood, N.H.

French Camp For Girls 8-18
ECOLE CHAMPLAIN
Offers usual camp sports plus French. Special division for Juniors. Miss Ruth M. Collins, A.B. Secretary, Middlebury, Vt.

COWASSET FOR GIRLS
On Buzzards Bay. Healthful location. All salt water sports. Free horseback riding. Booklet. Miss Beatrice A. Hunt, 18 Plymouth St., Holbrook, Mass.

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CAMP FARWELL

A camp for girls on a beautiful lake in the Green Mountains of Vermont. **Fine horses. No extra charge for riding.** Farwell girls know the joys of life in the open with swimming, canoeing, tennis and other land and water sports. Dramatics. Crafts. Tents and Bungalows. Hot and cold running water. Careful supervision. Senior and Junior camps. 25th year.

Booklet on Request

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"The Horseback Camp." Famous for fine saddle horses, free riding and thorough instruction in horsemanship. Happy, laughing girls canter along the shady trails. Sleep under the starlit skies. Dive and swim and learn to play well the games they love best. Beautiful golf course with free instruction. Homey little bungalows. Shower baths. Delicious food in abundance. "No extras." Booklet, **Mr. and Mrs. C. A. Roys, 10 Bowdoin St., Cambridge, Mass. Camp Idlewild For Boys, Lake Winnepesauke, N. H.**

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On Fairlee Lake, Vermont
14th Season. Three Camps—Junior, Senior and Clan for Business and College Girls. Illustrated Booklet on Request.

Mr. and Mrs. F. M. Chubb
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the Nautical Camp for Girls on Wellfleet Bay, Cape Cod

A varied life of water and land activities in the atmosphere and tradition of the old Cape. Gypsy trips in the Camp cruiser. Limited number of girls 12 to 20. 17th Season. Write for booklet and photographs to Lucile Rogers, 12 Parkside Road, Providence, R. I.

Bonnie Dune, the Nautical Camp for Boys is affiliated. Booklet.

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Otsego Lake
COOPERSTOWN
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A Woodland Camp for Girls

All out-of-door sports. Riding featured. Artistic advantages. Thirteenth season. For Brochure

VALERIE DEUCHER, Chestnut Hill, Wilton, Conn.

SILVER LAKE CAMP

For girls
In the Lake Placid region of the Adirondacks

Oh, Silver Lake Camp is a pleasant place to stay,
You learn to ride and aquaplane—you're happy all the day,
So come along, be one of us and join in our play.

For further information address:

Miss Hart, 157 East 72nd St., New York
Telephone: Rhinelander 7302

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On Beautiful Chautauqua Lake, N.Y.
FOR GIRLS
Cultural and Character Training Camp.
Ideal location, 1300 ft. elevation. All land and water sports. Golf, riding, hiking, boating, canoeing, dramatics, dancing, handicraft. Separate camps grouped into four units, ages 8 to 20.

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12 College Hill Snyder, N. Y.

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For Girls 8 to 18

In beautiful Lake George country. Expert supervision. Splendid equipment. Rustic cabins. All land and water sports. Rate $250. *Catalogue.*

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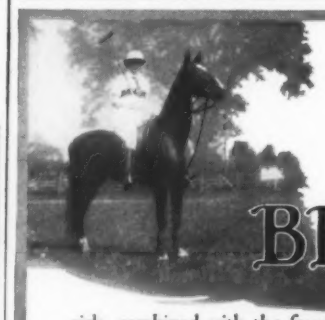
For girls, in the "Land of the Sky"

25 miles from Asheville on beautiful Lake Junaluska. Swimming, canoeing, riding, hiking, handicraft. Modern equipment. Skilled leadership. 23 states represented. **Miss Ethel J. McCoy, Director, Virginia Intermont College, Bristol, Va.**

GIRLS' SCHOOL



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The fullest educational opportunities for girls, combined with the freedom of outdoor life and the environment of a beautiful home. General, College Preparatory and Junior College Departments. Exceptional advantages in Music, Dramatics and Art. Household arts and secretarial courses also. 38 acre campus in the beautiful Westchester Hills. Less than an hour from New York with its cultural interests. Swimming pool, tennis, golf, hockey, skating and riding. Catalogue.

BRIARCLIFF SCHOOL, BOX V, BRIARCLIFF MANOR, N. Y.

GIRLS' CAMPS

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On Lake Morey, Fairlee, Vermont. *17th Year*

Separate divisions—Junior Wynona for Girls 7-13. Senior Wynona, Girls 14-21. Unexcelled facilities for land and water sports. 18 hole golf course. Expert riding instruction. Interesting trips. Complete equipment. For booklet address Box V, Fairlee, Vt.

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The Kentucky Camp for Girls

In the heart of the Blue Grass Country. Unusual facilities for land and water sports.

Booklet on request
MISS M. D. SNYDER
366 S. Broadway, Lexington, Ky.

PINE TREE

For Girls. On beautiful Naomi Lake 2,000 feet above sea, in pine-laden air of Pocono Mts. Four hours from New York and Philadelphia. Experienced counselors. Horseback riding, canoeing. All sports. *Pine Tree Club for older girls.* 19th year. **Miss Blanche D. Price, 404 W. School Lane, Philadelphia, Pa.**

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A Progressive Camp for Girls

On Chain of 27 lakes. 14th year. All camp activities. French Conversation. Trips by canoe, horseback, truck, motor-boat. College graduate staff, doctor, nurse. Enroll early. Write: **Mrs. L. A. Bishop, Three Lakes, Wis.**

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For Girls 8-18. On Beautiful Lake Charlevoix, in Northern Michigan. Excellent equipment and staff. All positions filled. Usual activities, including riding. **Mrs. George R. Swain, 713 E. University Ave., Ann Arbor, Mich.**

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A Camp For Girls. San Jacinto Mountains California. Limited to 35 Girls. 10-18 years of age. Swimming, Riding, Archery, Dramatics. All games. Expert Instruction. Resident physician. Booklet. **Harriet A. Snyder,**
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Girls' recreation camps 7-20. Health camp for women. Horseback riding. Swimming. Tennis. Professional school. Dancing, Theatre, Sculpture. **Booklets. 10 Mitchell Pl., N. Y. C.**

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A riding camp for girls in the Montana Rockies. A horseback tour through Glacier National Park. Enrollment limited—Christian—Booklet.

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GIRLS' CAMPS

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WHITE MOUNTAIN CAMP FOR GIRLS

CANTER with a sympathetic horse over Ogontz mountain trails. 700 acres of meadow and forest. Rustic cabins on lake. Golf, hockey, archery. Three rides a week included in tuition. Swimming, canoeing, aquaplaning. French at table if desired. Tutoring. Under the direction of the Ogontz School for Girls. *Catalog.*

Ogontz School P. O. Pennsylvania

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SADDLE trip through Yellowstone National Park and the Wyoming Rockies for a carefully selected and chaperoned party of young ladies. Riding, fishing, camping, swimming and mountain climbing. Christian. 9th year. Booklet.

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For Girls 7-19 years. Enrollment purposely limited to 60. 12th Season. 218 acres. 2 miles sandy shore on Lake Champlain. Ideal swimming and canoeing. Many trips over Green Mt. Trails. Riding. All Sports, Dancing, Dramatics, Music, Crafts. Pure spring water. Fresh vegetables, milk, eggs, poultry from Kiniya Farm. Substantial buildings. Request Book and Personal Interview in N. Y. C. **Miss Helen C. Van Buren, 427 Ellison St., Paterson, N.J.**

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Brevard, N. C. *In the Heart of the Blue Ridge*

Fun and good care for 50 girls 4 to 16. Land and water sports suited to each age. Horseback without extra charge. Excellent food; registered nurse. CAROL OPPENHEIMER, 620 E. 40th St., Savannah, Ga.

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Babylon, Long Island

Summer Session July 1st—September 1st.
Modern Progressive School.
Children 4-12 years—Moderate Rates.
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Small private home-camp for children, 3 to 10, in hill section of Conn. Large play lawns, children's gardens, orchard. Nature study, handicraft, safe bathing. Happy country life, home comforts, parental care. Private school in winter. Always open. **Rev. & Mrs. John V. Kingsbury, Berlin, Conn.**

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For boys and girls, 8 to 14 years. On private estate in Berkshires. Small enrollment; personal supervision. Riding. Sports. Tutoring.
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Distinctly separate camps on Gardner Lake, Conn. 616 acres of land. Rates $200 including all land and water sports. Horseback riding and tutoring are optional. Illustrated booklet.
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Gardner

SCHOOL FOR GIRLS

A thorough school with delightful home life amid New York advantages. Preparation for any college or intensive review. Junior College courses. Music, Art, Dramatic Art. Riding, Swimming, Tennis. 74th Year.

Miss Eltinge, Miss Masland } Principals
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Facing Central Park and The Museum of Art
840 acres of country at our doorstep.
Resident and Day Departments. Academic and Advanced Finishing Courses. Intensive College Preparations. Music, Art, Languages, Dramatic Art.
Rosa B. Chisman, Principal

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Approved and chartered by Regents. **High school** and college preparatory. **Secretarial** and executive training. **Social service** course including supervised field work. Catalog.
Miss V. G. Scudder, 66 Fifth Ave., New York.

The RAYSON *School*

A City School with Country Sports. Near Riverside Drive. Resident and Day Pupils. Primary, Intermediate and College Preparatory.
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College Preparatory. Junior College and Finishing Courses. Art, Music, Dramatic Art, Secretarial. 32nd Year. Riding. Country Estate for Outdoor Sports.
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A COUNTRY SCHOOL FOR GIRLS
Overlooking New York Harbor
College Preparation. General Course. Music, Art.
Emma Barber Turnbach, Head Mistress
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THE LENOX SCHOOL

A Day School for Girls. Pre-Primary to College, offering General and College Preparatory Courses. Modern fireproof building. Outdoor and indoor gymnasium. Jessica G. Cosgrave, Olivia Gross, Principals, 52-54 East 78th St., New York City

DREW Seminary for Girls

and Young Women.
On beautiful Lake Gleneida, near New York
College Preparatory, General and Special Courses. Fully Accredited. Small classes. Moderate rates. 64th year. Junior School.
HERBERT E. WRIGHT, D.D. Pres., Box V, CARMEL, N.Y.

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Mrs. Boswell's House

patronized by girls of prominence. Always open. 14th year. Catalog. For information visit or write

MRS. HENRY HARRISON BOSWELL
344-346 West 84th St., New York City

TEASDALE RESIDENCE

For Girl Students and Young Women
326 W. 80th St., Riverside Drive, N. Y. C.
Outside sunny rooms—baths and showers attached
Chaperonage as desired. *Booklet*
Tel. Susquehanna 7858

Miss Belden's Residence

A beautifully appointed home for girls studying in New York. Large sunny rooms. Chaperonage elective. Catalogue. *Susquehanna 0045.*
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An exclusive home for students and young ladies desiring an attractive home environment in New York. Chaperonage elective. French. Booklet

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A home of exclusive patronage for girls studying in New York. Conveniently located. Chaperonage if desired. French. Open all year. Est. 1915. Tel. Susquehanna 5343. *Catalogue.*
309 W. 82nd Street New York City

GIRLS' SCHOOLS

Cathedral School of Saint Mary
College Preparatory and General Courses
RIGHT REVEREND ERNEST M. STIRES
President of Board
MIRIAM A. BYTEL, *Principal*
Garden City, Long Island, New York

THOROUGH COLLEGE PREPARATION for girls. General course. Music, Art. Small classes. Experienced faculty. Graduates have succeeded in 18 colleges and universities. Attractive campus. Spacious buildings. Well-ordered home life. Supervised athletics. Riding, tennis, swimming. *Catalog.*
Ellen V. Bartlett, A.B., Prin., Poughkeepsie, N.Y.

Putnam Hall

ANDRÉBROOK,
MISS WEAVER'S SCHOOL
Preparatory Courses. Sports. Limited enrollment
Foreign study group in Munich
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Highland Manor
Country boarding school and Junior College for girls. Accredited. Non-sectarian. All grades. College preparatory, general, special summer courses.
Eugene H. Lehman, Director, Box V, Tarrytown, N.Y.

The Mason School for Girls
and Junior College
The Castle
Box 450, Tarrytown-on-Hudson, N. Y.

Ossining School for Girls
College Preparatory. Junior College.
Separate lower school.
Clara C. Fuller, Wm. F. Carlson, Principals
Box V Ossining, New York

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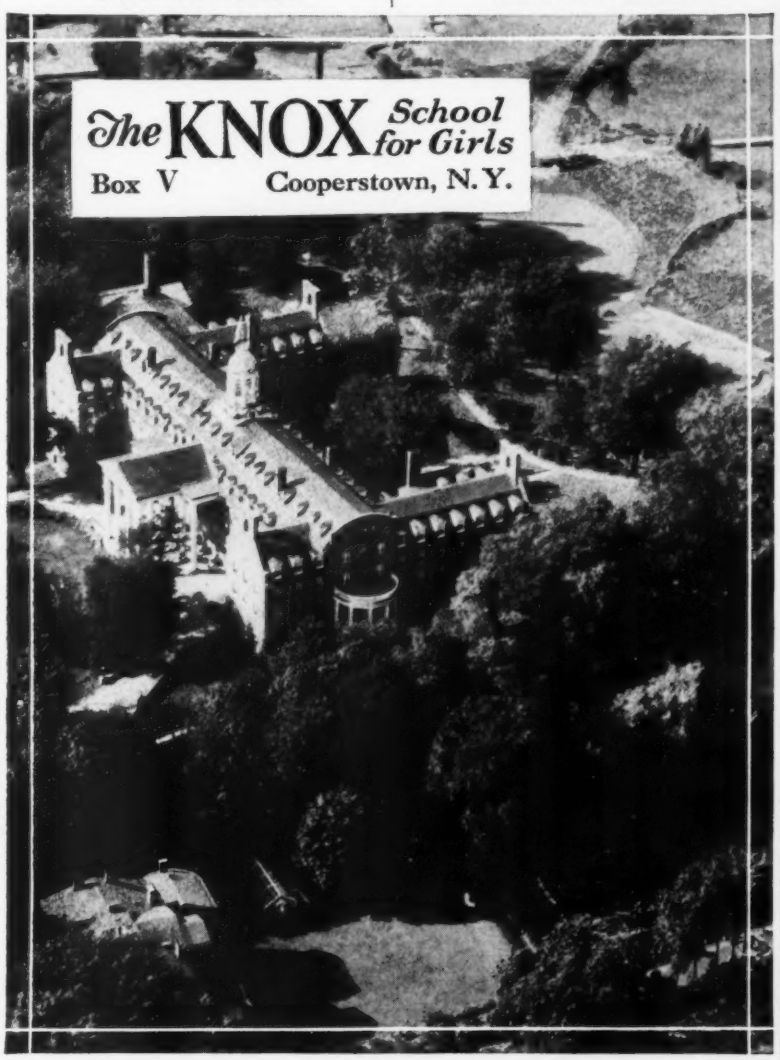
GIRLS' SCHOOLS



GIRLS' SCHOOLS

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A School for Girls
Emphasizing college preparatory work. General courses offered. One year intensive review for college. Separate Junior School. One hour from New York. Outdoor sports including tennis, hockey, and riding. Established 1865.
Catalogue
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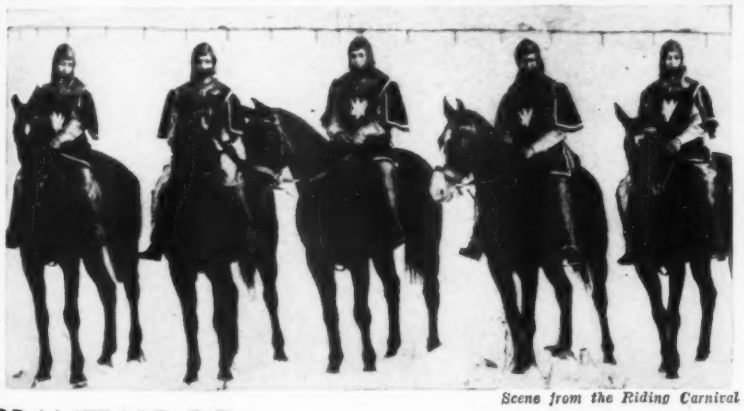

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In considering private schools for your boy or girl, you will find a selection of the best schools in these pages.

SHOULD you wish further and more detailed information about any of these schools or camps after writing for their catalogues, The Condé Nast Educational Bureau will gladly confer with you in order that you may select more easily the particular school or camp for your particular needs. There is no charge for this service.
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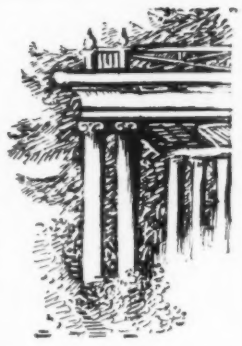

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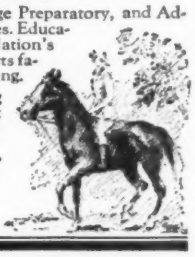

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The Condé Nast Educational Bureau

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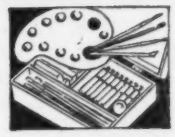

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Farragut and Stoneleigh Manor. Modern, fireproof, superb location combining country & seashore. Unsurpassed facilities for sport & recreation. Amer. Plan.

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The Mount Washington. Open July to October. The Mount Pleasant. Open June to late September. Two golf courses. C. J. Root, Manager.

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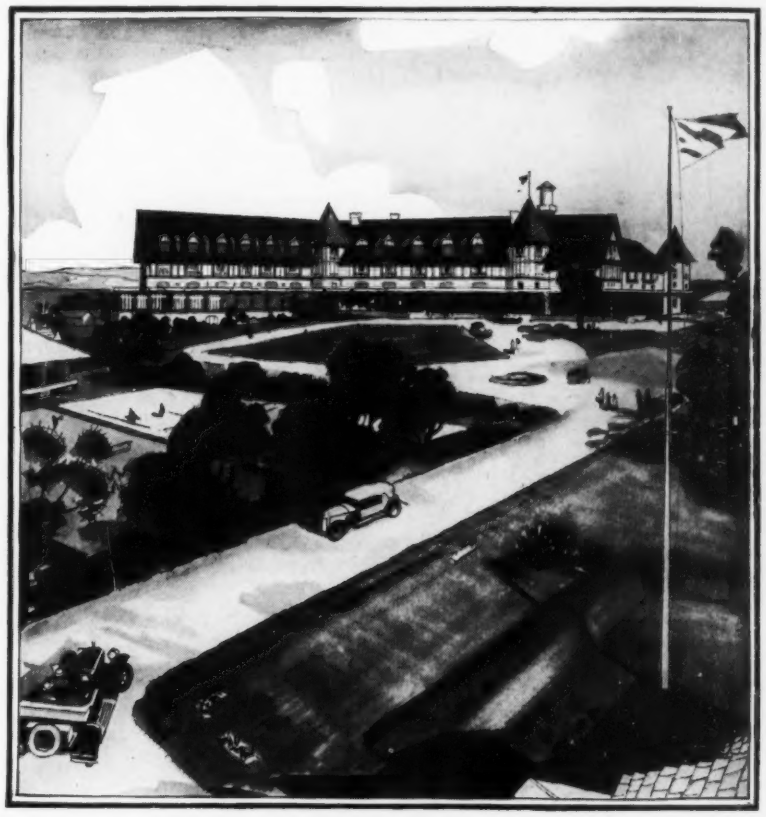

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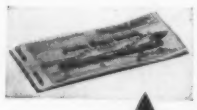

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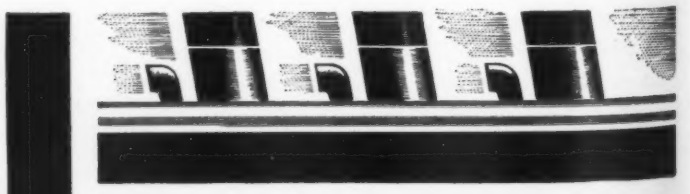

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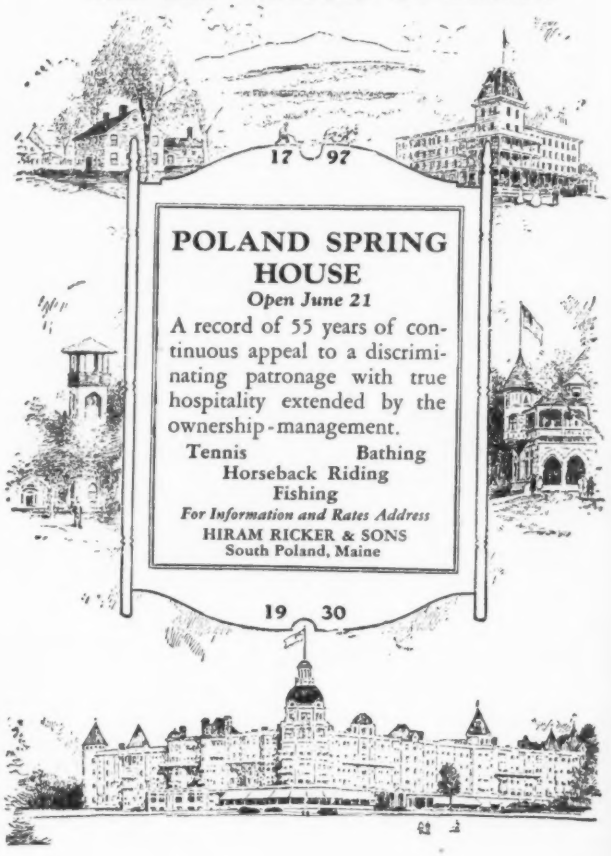

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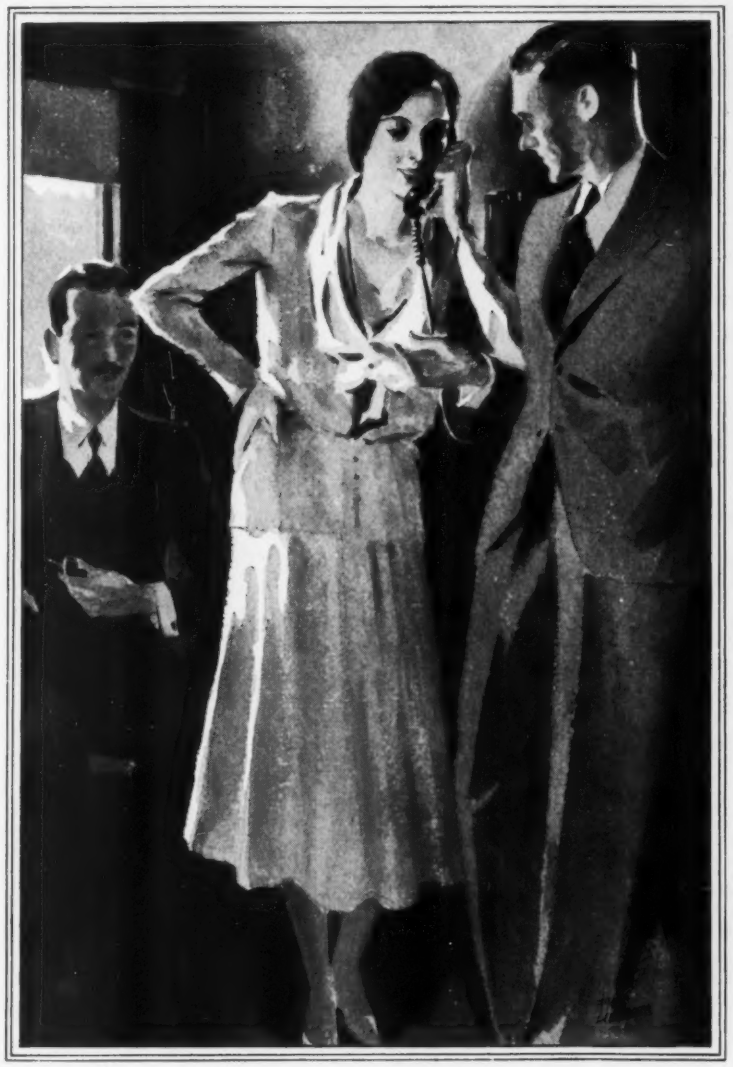

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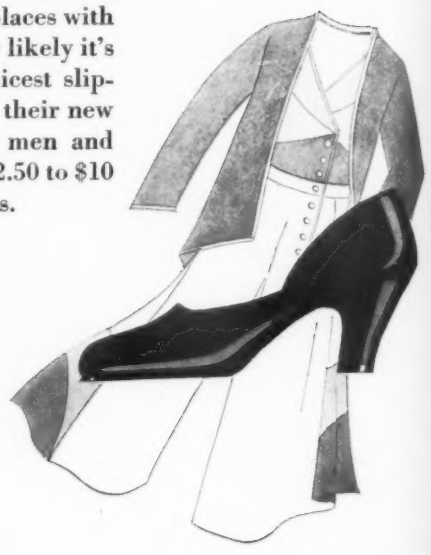

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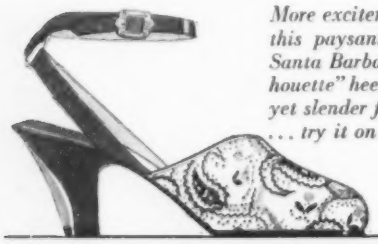

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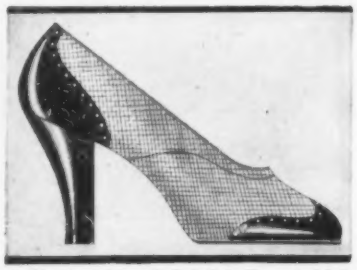

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Sloan—On March 19, Julian R. Sloan, husband of Blanche Strebeigh Sloan.

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(Continued on page 146)

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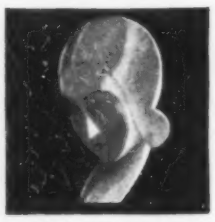

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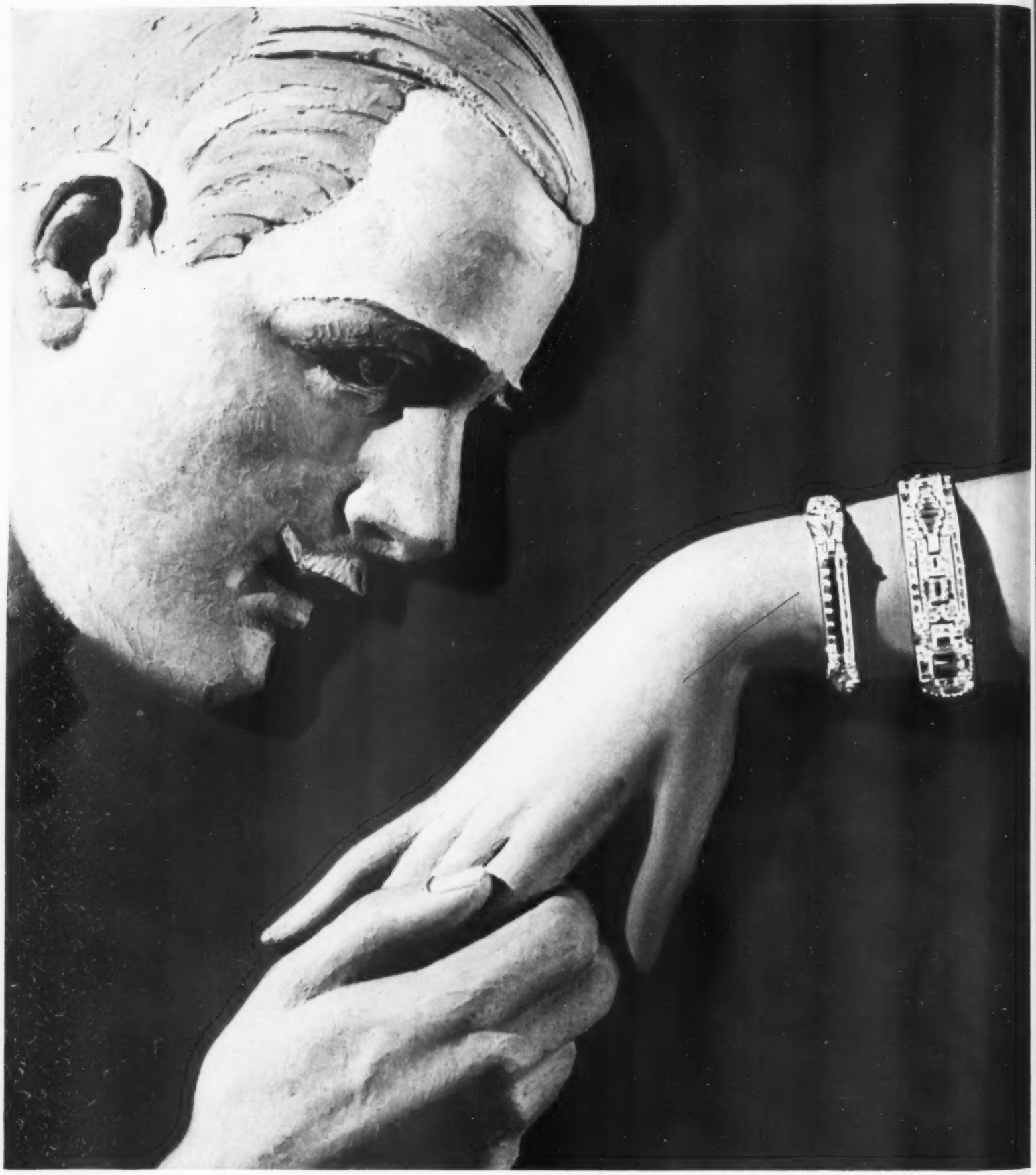

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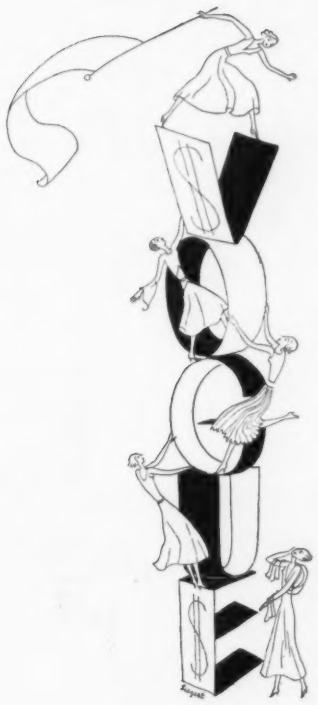

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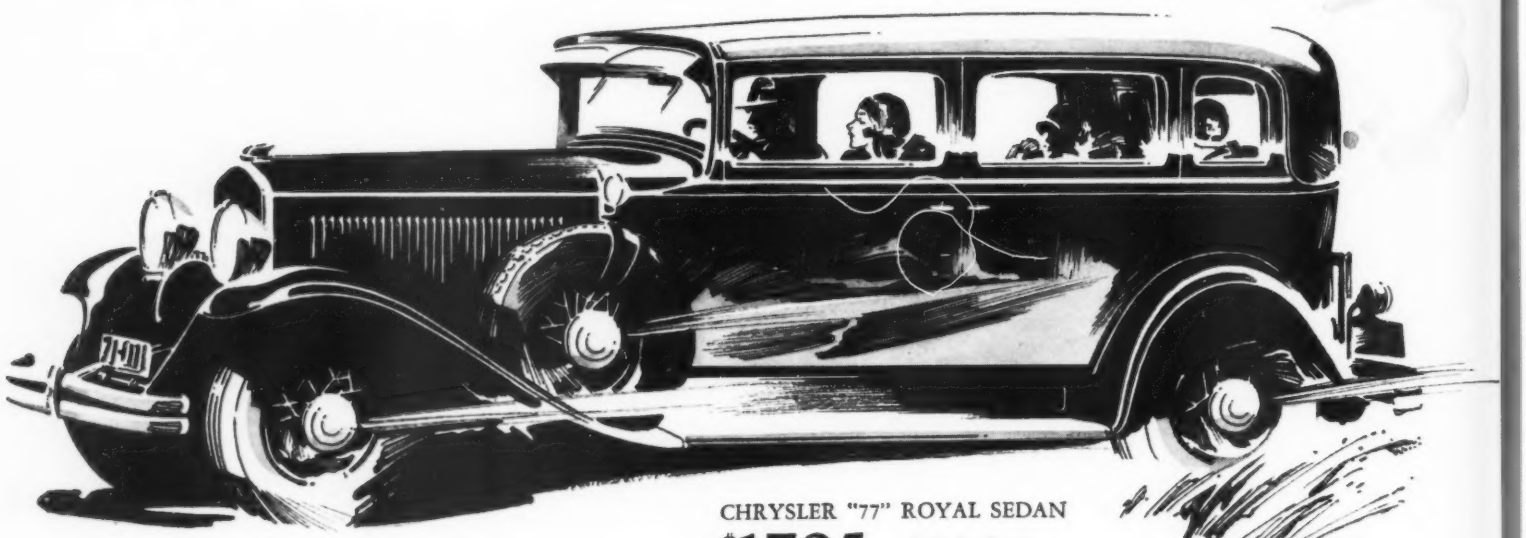
A *Chrysler* in the family brings a joy all its own



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$1725 *F. O. B. Factory (Special Equipment Extra)*

THERE is a certain thrilling something about Chrysler performance—whether Imperial, "77", "70", "66" or the new Chrysler Six, lowest-priced Six ever to bear the Chrysler name—that one never senses or enjoys in any other car. It is something altogether different and delightful in the spirit and sure stride of Chrysler speed . . . in the gliding sensation of Chrysler smoothness . . . in the electric alertness of Chrysler pick-up. With new, bigger and more powerful engines . . . with Down-Draft carburetion, based on the best fuelizing practice in aviation and Multi-Range 4-speed transmission and gear shift in both "77" and "70" . . . with new, larger, more luxurious bodies of rigid construction . . . these latest Chryslers farther out-distance all attempts to equal Chrysler results in performance and riding comfort. What a woman likes, too, is the fact that there is more style in Chrysler beauty . . . more charm in Chrysler luxury . . . just as there is more *go* in Chrysler power, more *stop* in Chrysler's internal-expanding hydraulic brakes, safest brakes in all weather. Your nearest Chrysler dealer is eager to give you a demonstration, so that you, too, may realize why a Chrysler inspires a pride all its own.

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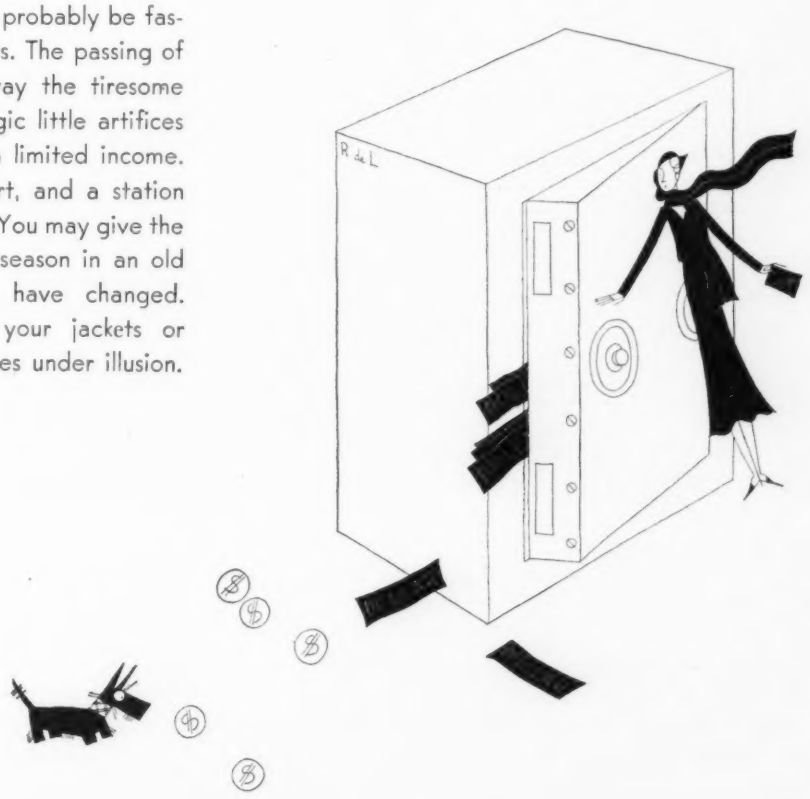
CHRYSLER

CHRYSLER MOTORS PRODUCT

VOGUE'S-EYE VIEW OF THE MODE

IT is not what you spend, but how you spend it. Money spent without chic is thrown away. The party without flair is a fiasco. The sauce is more than half the dish. The cut is what one covets in a gown. The premium on sheer style to-day is simply tremendous. That twentieth-century product, the stylist, is a significant lady. Her entrance on the scene means that we have discarded old values for new. We calculate by the eye more than by the fingers. A silk dress does not dub you a lady and a cotton brand you poor. Your most devastating evening gown this spring is quite likely to be of organdie. On the beach, you will probably be fascinating in cotton shorts. The passing of gentility has swept away the tiresome inhibitions and the tragic little artifices that used to go with a limited income. Steerage may be smart, and a station wagon can have an air. You may give the smartest party of the season in an old back-yard. Economies have changed. You no longer turn your jackets or hide your faded flounces under illusion. You do your economizing with a dash, more frankly and boldly and more efficiently, knowing that false economies are the worst of all extravagances. You no longer skimp to buy French kid gloves just because they are real French kid. You no longer bother so much about being a perfect lady. Lèse-Majesté. If you are one, you can do what you please. You can shop anywhere, wear anything, even say anything, nowadays, provided that you do it with taste. Vogue feels this new fashionable freedom. This fortnight, Vogue's eye is thrifty. Vogue's finger—with finger-nail no longer vermilion—is pointing out in this issue all the wise little ways to chic at a price.



Cecil Beaton

Miss Wiborg, the daughter of Mr. Frank B. Wiborg, is well known for her charm and her amusing parties, at which one meets representative people of the theatre, art, and society. She is interested in modern art and owns several fine Picassos

MISS MARY HOYT WIBORG

FLYING FOR FUN

BY ALICIA PATTERSON

FLYING is first of all a business proposition. Mail must be carried to all parts of the country, and it must be carried on time. Transport lines are patterning themselves after the railroads. Their passengers leave and arrive on schedule—weather permitting. Efficiency is taking the place of romance. There is also military and naval aviation, probably the most advanced of all in technique. But there is another sort of flying still in the embryo stage—sports flying, flying for fun.

If you learn to fly and you have your own plane, the world is yours. You will no longer be a slave to railroads, to schedules, to time-tables. You can go down to Southampton for luncheon, and, if you arrive at the field at five minutes past ten instead of ten o'clock, your day won't be ruined. The plane will still be there. Or, if you don't like Southampton, you can fly to the Adirondacks for a day of fishing. Or, you can go to Washington and get the latest news on prohibition. Nobody will insist on the way that you buy the latest magazine (even this one) or try out a chocolate molasses almond bar. But the greatest argument of all in favour of sports flying is the kick it gives you.

Of course, it is not as simple as the advertisements for airplanes make you believe. It is hard work to learn to fly. Although not so dangerous as the general public believes, it is more dangerous than most flying enthusiasts admit. Amateur pilots are rarely as good as commercial pilots. They can't be. It takes too much time. In golf or tennis, you get out of practice. The usual result is a bad game. You get out of practice flying in the same way. But "a bad game" in the air might have quite serious consequences. In other words, if you are going to fly at all, you should fly a lot. It is something not to get rusty on.

Then, there is the question of landing fields. You can't fly to a place, no matter how nice it is, unless you can find some place to bring your plane down safely. Take Montauk Point, for instance. I had been planning to fly there this summer for swordfishing, and I flew down the other day to look it over. I had a Laird biplane. There is no possible field I could land in. If I had an amphibian, I could do it, but an amphibian isn't so good for land work—that is, for an amateur pilot. My conclusion is that Montauk Point ought to have a good landing field.

A few private enthusiasts have been fixing fields for their own use. Reginald Brooks, one of the very best flyers in this country, likes Southampton. There was no commercial field there, so he made one. I have never been to it myself, but I have heard that it is quite good. Joseph W. Brooks, another private owner, has a trout-fishing camp in the Adirondacks. He got tired of spending twenty hours every week-end on a train, so he learned to fly and built his own field at the camp. He goes there now in two hours in his racing plane.

The Aviation Country Clubs have done more than any other organization to promote individual flying. They are building fields all over the country. If you are a member of one club, you are given the hospitality of the others. The Long Island Club, in Hicksville, was opened last summer. The club-house is completely charming, and, above all, it has an excellent cuisine—a detail that it is impossible to find in any commercial field, where you must content yourself with a hot-dog (and generally a bad hot-dog, at that). At the Long Island Club, you can play ping-pong, deck tennis, or bridge while your plane is being warmed up. And now they are building a tennis-court. Flying will soon be made so attractive that people won't bother to fly any more! A few of those who have helped to put this unique project across are C. V. Whitney, William B. Leeds, Charles Lawrence, Henry P. Davison, Chance Vought, who builds the Vought Corsairs, and Ruth Nichols.

The Club in Westchester will be opened this spring. Robert Law, junior, is the president and George

Pynchon, junior, the vice-president. Mr. Pynchon owns two planes, one closed and one open. In this way, he is never stopped by winter weather. He flies to the country for week-ends.

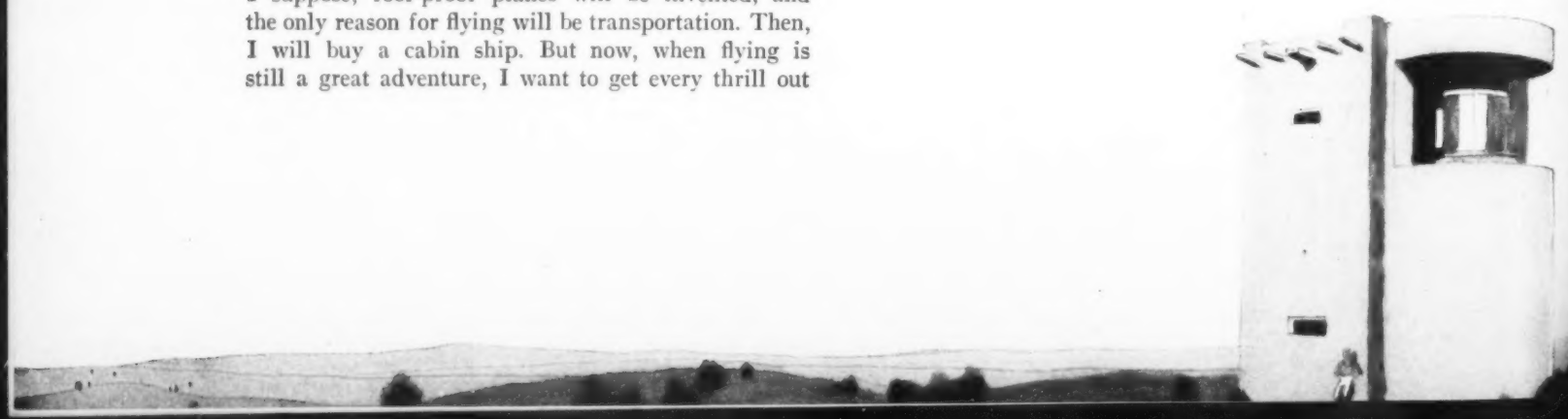
Planes are always a great source of argument among flyers. Every one is convinced that he or she has the only plane on the market. I have been in discussions that have lasted well into the night over the merits of open planes versus closed planes and seaplanes versus land planes. Personally, I like an open biplane with a big engine. I think they are safer, and I think they are more fun. You do get mussed, and you can't fly around the country in your best clothes. You have to wear a flying suit, helmet, and goggles. But, if your plane gets into a bad fog or catches afire in the air, and you think you'd better "bail out" with a parachute, you have more chance of getting safely out of an open ship. I think, too, that your visibility is better, and this is a great safety factor.

Leaving the safety factor out of it, for an amateur, flying is essentially a sport and should be treated as such. You get a hundred times more the feel of flying with the wind rushing by your face than you do cooped up in a cabin ship. If you get wind-burned and cold, it's part of the game. You get wind-burned and cold fox-hunting, and nobody minds. Eventually, I suppose, fool-proof planes will be invented, and the only reason for flying will be transportation. Then, I will buy a cabin ship. But now, when flying is still a great adventure, I want to get every thrill out of it that I can. I think most amateurs agree with me. Ruth Nichols, Mrs. John Gillis (Betty Huyler), Eric Wood, George Kent, Ralph Isham, and Robert Jennings, of Chicago, all fly open planes. On the other hand, Amelia Earhart uses a cabin Lockheed Vega, and Grover Loening a closed plane. So it's an interminable discussion.

Open and closed planes are bad designation. There are hundreds of open and closed planes. There are the Rolls-Royces, the Packards, the Lincolns, and the Chevrolets of the air. You can buy a Moth or an Avian for about thirty-five hundred dollars. They are sweet little ships to fly, but, for long trips, I'd prefer more power.

Then, there are the training planes used for instruction. They are slow and safe and not amusing after you start cross-country.

The five thousand dollar to eight thousand dollar class of planes is the most popular of all among amateurs. These are the light sports planes; for example, the Travelair, Waco, Fleet, and Robin.



The next step brings you to the twelve thousand dollar class—Stearmans, Lairds, Bellancas, and Ryans. This type of ship is the best, I think, for all-round amateur flying. These ships are fairly fast, and they are not too hard to fly.

The last class takes in the high-powered speed planes—the Lockheed Vega, the Wasp clipped-wing Laird, and the Vought Corsair. These last are, of course, the hardest to handle. It takes more than an every-day pilot to fly a Lockheed, which lands at a bit over sixty miles an hour.

If you are going in for amateur flying de luxe, you should buy a big amphibian and get a pilot to fly you around. Jock Whitney has done this very successfully. And so have John Hertz and R. R. McCormick.

Harold Vanderbilt has a specially equipped Fokker flying boat that he uses for entertaining. He has room for eight day passengers, and he can put up three at night. He has cooking and refrigerating equipment astern. Gar Wood uses his Fokker for sporting purposes. He has his ship rigged up with gun racks and fishing-tackle for hunting in Florida. This air yachting is very much the same as water yachting. It is the height of luxury and extravagance and comfort. You step into your plane in every-day clothes. There is no need of bundling up. These high-powered Hispanos of the sky are heated in cold weather. You can read a book or smoke a cigarette or look out of the window. The only thing you can't do is to carry on an intelligible conversation. Airplanes are still noisy.

Owning an expensive plane is like owning a thoroughbred race-horse. It must have good care. A mechanic is the first consideration. Not just any mechanic, but some one who is reliable, efficient, and smart. The health of this plane is most important. Then, it must have shelter. If you have only one or two planes, you can rent space in a hangar, but, if you have a whole fleet, it is better to get a hangar of your own and three or four mechanics to take care of the ships. Roger Wolfe Kahn does this. He owns six or seven planes, each of a well-known variety, and he pilots them all himself. His planes are marked by three stripes on the tail surfaces to distinguish them from other planes. Owners usually have their own identification colours painted on the ship. George Kent uses maroon and gold. Miles Vernon has a big monogram painted on the tail of his red and gold plane. We have the Statue of Liberty painted on the fuselage of our three Lairds. It makes the plane more human if you give it an especial stamp of its own. Planes are human. Each individual plane has its particular characteristics and must be handled in a certain way. You don't feel that your plane is a mixture of fabric and machinery. It is your friend (or enemy), according to the treatment it receives. It is wiser to be extremely nice to this temperamental fellow.

Last winter, my father had a Sikorsky amphibian, and we flew around the West Indies. We saw places that it would take weeks to see in any other way, and we saw them from a different point of view. You can't realize Haiti till you see it from the air. Cuba means Havana to most people. But Cuba is a land of contradictions. You see fields beautifully tended and yielding tobacco and sugar. Then, you see desolation and barren mountains where nothing can live. There are no roads to these places, and, unless you want to ride a mule for weeks to view a bit of scenery, you had better take up flying.

I did so about a year and a half ago. It took me nearly a year of on-and-off effort to get my private licence. That requires ten hours of solo work. I recently stepped this up to a limited commercial licence. This requires fifty hours of solo work, some primary acrobatics, and written examination on engines and similar matters. But, to get my transport licence, I still have to do about one hundred more solo hours to complete the necessary two hundred. In aviation circles, one is not considered much of a pilot until one has won a transport licence. And not always then, unfortunately.

When I started my lessons (Continued on page 154)

Cecil Beaton

POLKA-DOTS

Cecil Beaton

CHECKS

Polka-dots—as small as pin-points, as enormous as cart-wheels (for evening), and all the in-between sizes as well—are so smart this season as to tempt superlatives. A most effective example is the Yvonne Carette suit, worn by Miss Tilly Losch in the photograph on the opposite page, which has a jacket and skirt of navy-blue wool crêpe and a silk blouse and lining of navy-blue polka-dots on white; Bendel. A perfect complement is the turban from Boucheron

Checks are endorsed by the smartest women, this spring, and, for town or country, they have an equally brilliant career. Miss Marianne Van Rensselaer, daughter of Mrs. Edgar Sands de Wolfe, is shown above wearing a Louise-boulanger jacket and dress of black-and-yellow checked marocain. As a double check on smartness, even the white chiffon fichu has a border of checks; from Bendel. The Boucheron felt hat has interesting side wings

Cecil Beaton

STARS AND STRIPES

Stars in a chiffon handkerchief, drawn-work stripes in a white linen Schiaparelli dress, a straw belt, and Patou's Panama hat with a cockade and a streamer are the chic ingredients of Gertrude Lawrence's ensemble; Bergdorf Goodman; Schiaparelli vanity

BEING VERSUS DOING

A recent article in Vogue, hailed the "woman with a job" as the eighth wonder in a modern and exciting universe—true, every time. She does combine, often with great ability, marriage, children, a job, and social life. But there are two sides to every question, and there is a cost to be considered here.

This goddess-like combination of executive ability, mother-love, and social charm has, after all, only the usual twenty-four hour day in which to function, and the question arises as to whether it is a physical possibility for even the most gifted to contribute their best to each of these varied abilities and demands. If a woman is to make good in a job at all, it must be a hundred per cent. affair—whole-hearted—, and the same holds true in any of the arts. We have had too much amateur dabbling in this latter branch, in the past, to be patient with it now. If a woman is to enter into a serious career, she must give it her best. And if she is giving her best to her career, how can she give the same measure to her children or to her husband? There simply are not enough bests to go 'round. (Be it clearly understood at this point that this whole argument applies only to the married woman, and chiefly to the married woman with young children. It has long been an accepted fact that the unmarried woman and the idle older woman are finding untold happiness and usefulness in the most varied fields, with no adjustments to be made.)

Of course, modern standards of living have simplified housekeeping enormously; of course, one can order the children's spinach and one's own dinner in a quarter of an hour and then give no further thought to the matter (theoretically!). Of course, one's husband is away all day in an office—but, oddly enough, that still doesn't answer the whole question. To take things in turn—one's husband leads presumably!—isn't one "tired business man" in the family at seven o'clock enough? Doesn't the harmony of a relationship lie in precisely the delightful meeting of opposite points of view? If both husband and wife return from the dusty marketplace with the same burden of cares and preoccupations, who is there to contribute the fresh view-point, to help in the sloughing off of anxiety, in the literal re-creation for another day of toil? Who will talk of books and pictures, of plays and people, if no one has had the time to read the books, see the pictures, or meet the people?

As to the children, we do seem to send our eighteen-months-old offspring to nursery schools, with long sighs of relief—and yet, come to think of it, even that is an admission that some one has to look after their brains and that even a nurse or a governess isn't enough. And a nursery school isn't enough, either, marvellous as they are. The one person who is, or should be, qualified to give a little child the emotional and intellectual outlook he should have and the sense of stability and confidence he needs desperately, is his mother. And a tired, hurried, strung-up mother—yes, even a busy mother—isn't going to give him much of that.

Dorothy Canfield once said that the important moments in training a small child, psychologically, were the times when things were happening to him—putting on rubbers, going to bed, and the rest. If a mother leaves all that side of her child's life to nurses and governesses and sees him only for even the loveliest play hour after her day's work, she doesn't know her child, and she may be prepared for surprises later on. A mother, to be a success as a mother, needs lots of time—time to read fairy-stories aloud, to discuss all the adjustments and perplexities and questions that a child is facing every day, from God to tadpoles, to listen to his stories, and to play—quite apart from her more utilitarian moments as a parent.

It must be a super-woman indeed who doesn't feel torn by conflicting appeals when she must leave a sick child for an office desk, a political platform, or a concert stage. She is bound, right then, to choose between being a very good business woman and being a very good mother—she can't have her cake and eat it, too. The women who must, for economic reasons, face this decision are nothing short of heroines, and one's admiration and respect are never-ending, but the question, here, is of the woman of easy circumstances who takes up a career, remunerative or otherwise, while her children are still young and at home.

Our instinct is, of course, to say, "But why must the woman make this decision? Why doesn't the man share her divided allegiance?" The answer is twofold: first, usually he has the outside affiliation, and so his decision is, in a sense, made for him, and, second, he really wouldn't be much good if he stayed at home! Otherwise, of course, mother could go to the office and father could rock the cradle to the perfect satisfaction of all parties. But Nature, or a long apprenticeship, seems to have given mother the lighter hand at the bedside and given father a (Continued on page 164)

MOLYNEUX

•The new wrapped, knotted, and tied feeling that is so fundamentally a part of the charm of evening gowns is illustrated by Molyneux's distinguished dress, "122," above. The short bolero and double hip yoke, from which long vertical drapery falls nearly to the floor, accent the straight silhouette. The printed crêpe de Chine is one of unusual distinction—pale yellow and grey figures on cream; from Saks-Fifth Avenue

PARIS KNOTS AND TIES CHARM INTO THESE CRÊPE EVENING GOWNS

THE three models shown on these two pages illustrate a type of gown that the chic Parisienne is choosing for general evening wear, this season—a type less picturesque and romantic than some of the lovely models sponsored by Paris, but far more suitable for certain occasions. For the evening mode is dividing itself into definite classes, as the 1930 mode develops. There are evening gowns that are definitely designed to stay at home; gowns for formal occasions; and gowns—like these—for more general evening wear.

The subtle draping and handling of the material, the bias cutting that is a real feat of dressmaking skill, the wrapped, crossed, and knotted effects that laugh at simplicity; and the draped hip yokes, boleros, high waist-lines, and drapery that comes down to the floor, without trailing, are all important points.

All three of these gowns are made of silk crêpe. The model shown on this page is printed with a large design in yellow and grey on a cream ground, and it is a veritable triumph of distinction. The other two gowns on the opposite page are in the so-called "off" shades. The Augustabernard model at the left is in a blue-white shade that is a new improvement on dead-white. In a lovely rosy mauve is the second Augustabernard model—a shade that suggests the new pinkish lavender casts.

• Augustabernard's technique is beautifully expressed in "No. 720," the dress of blue-white crêpe, shown below, left. Narrow panels, crossed and encrusted on a draped bodice, descend onto the skirt, where they tie in semiencrusted knots and then fall in wide, circular fulness to the floor; from Altman

• A subtle shade of rose-mauve crêpe (the off-tones of pinkish lavender are great successes in Paris, this year) is used for Augustabernard's distinctive evening gown, "No. 736," shown below, right. The bodice with its asymmetrical décolletage and twisted shoulder-strap is subtly draped and tied into a bow at one side, with ends that blend with the effective bias drapery of the long skirt; from Jay-Thorpe

AUGUSTABERNARD

AUGUSTABERNARD

PLAIN SILK CRÊPE IS A FAVOURITE FOR PARIS ENSEMBLES

Mirande's "Je Plais," a one-piece dress with a lighter top, is effective in black and turquoise-blue crêpe. The supple bodice collar has a one-sided scarf end that knots with the scarf of the three-quarters jacket. The hip yoke of the skirt emphasizes the separate blouse effect; from Thurn. "Menu Plaisir," Maria Guy's black straw hat with an openwork brim, has a crown laced with black velvet

Dœuillet-Doucet combines plain black crêpe and black-and-white polka-dot satin with great distinction in "Élégance," an ensemble for afternoon. The diagonal cut is accented by shirring at the waist-line, and the polka-dot material, which forms the scarf neck-line, is repeated in the lining of the coat; from Bergdorf Goodman. Suzy White's hat, "1024," is of straw-like tulle and satin

Lucile Paray designed this full-length coat, "Le Blanc et le Noir," bloused at the waist-line and shortened as to sleeves to reveal the full, pleated ones of the accompanying frock—a very new detail. The coat is made of plain black crêpe, and the dress of black crêpe faintly patterned in white. The hat is Mado's "Profane," very small and very smart, pliable black straw and grosgrain ribbon

Louiseboulanger has used crêpe de Chine, printed with sulphur-yellow ovals on a latticed brown-and-cream ground, for "53," this ensemble with a one-piece dress and youthful cape. The yoke effect of the separate belt is echoed by the encrusted V-shaped band from which falls a godet, giving fulness to the otherwise straight skirt. The medium-brimmed Suzy White hat, "1020," is of natural Panama

In Louiseboulanger's "41," tiny façonné satin dots relieve the simplicity of black crêpe. This one-piece dress has an interesting hip yoke, and the skirt is finely pleated. A sleeveless jacket of the same material, which ties at the waist-line, is designed to be worn with it, and the ensemble is completed by a Mado hat "Gavroche," of black grosgrain and white piqué, with a turned-up brim

Schiaparelli cuts the yoke and sleeves in one piece in "602," a multicoloured print dress suitable for wear on the street without a coat. The wrapped belt and the tied ends at neck and waist are smart details, and an excellent skirt cut gives the needed fulness; from Bendel. Maria Guy's "Broadway" is a wide straw hat, short in back, banded with velvet ribbon in shades of the dress; Bendel

DOTTED CRÊPES ARE SMART FOR SPRING STREET COSTUMES

Steichen

IRÈNE DANA

A NEW TYPE OF COSTUME

A new type of evening costume, a dress that is designed to wear at home, is this Irène Dana model of semi-sheer crêpe with a faint jacquard design. Puff sleeves, a round décolletage, and a shirred waist-line make this one of the most romantic of dresses; Thurn Augustabernard is one of the Paris houses that is emphasizing fringe, this season. Fringe winds about this white crêpe roma frock, ending at a heightened waist-line. The draped bodice also aids the sculptural Greek effect; Saks-Fifth Avenue; jewels from Mauboussin

PARIS PUTS FRINGE ON FORMAL EVENING GOWNS

Steichen

AUGUSTABERNARD

Hoyningen-Huené, Paris

WASHABLE FROCKS FOR THE COUNTRY

Schiaparelli's new two-piece dress for summer, "603," is of fine white linen with a vertical drawn thread in the weave and a vivid belt; Bergdorf Goodman. Agnès hat of natural straw

"Mignonne," the printed blue-and-white linen London Trades frock at the extreme left, has a jacket of blue linen lined with the print; Jay-Thorpe. The Agnès hat is of starched linen

At the left is a country dress of plaid washable silk, in pink-and-grey on white, London Trades "Dinard." It has a sleeveless bolero. The wide Agnès hat is of white linen

White cotton piqué is charming in Maggy Rouff's ensemble, "Sur la Plage," below. A red-and-green silk scarf adds colour; De Pinna. Panama hat from Marie-Alphonsine

Hoyningen-Huené, Paris

THE new washable dresses for country wear, with their feminine tabs, lingerie touches, capes, and bows, are still essentially practical, because they are simple and washable. Plain and printed linens, printed cotton crêpes and voiles, cotton or silk piqué, toile de soie, washable silk crêpes, shantungs, foulards, printed and façonné shirting, and sheer patterned woollens—these are the cool elements of this new summer mode.

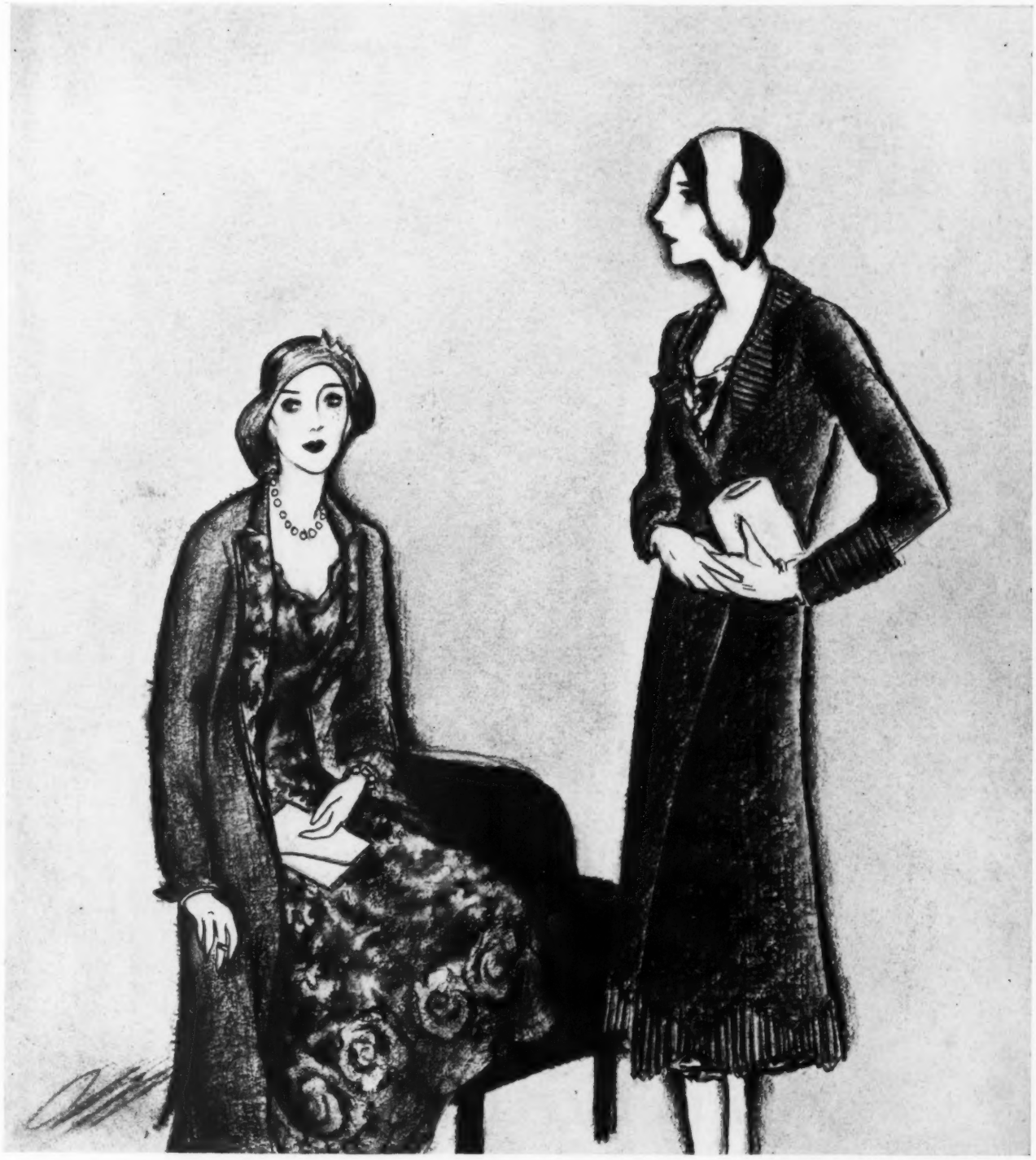
White, alone or with a colour note of vivid red, green, or blue; the pastel pinks, blues, greens, yellows, and apricots—these are the youthful and becoming colours.

Pliable hats of piqué or linen and wider hats of starched linen, Panama, or rough straw—these are the complements of the essentially chic clothes.

VIONNET

Vionnet's use of velveteen and flat crêpe in harmonizing colours is a notable feature of the two ensembles shown on this page. The afternoon costume (extreme left) introduces the radically new short-sleeved coat of brown velveteen. The dress, which is of beige flat crêpe, becomes very much a part of the coat since it shows at the neck, wrists, and hem. The jacket ensemble (left) is a casual affair including a dark grey velveteen jacket, a light grey flat crêpe dress, and a beret to match the jacket; both ensembles from Hattie Carnegie

VELVETEEN AND CRÊPE ARE NEW ALLIES



With her usual daring, Chanel makes a simply fitted coat, shown above, of hydrangea-blue tweed, lines it with a blue printed chiffon, and puts it over a sophisticated sleeveless dress of the same printed chiffon. Cut-out applications, for which this house is famous, appear on both the coat and the dress; from Chez Ninon. In the ensemble, shown above, right, Chanel uses a dull lacquer-red tweed for the distinctive coat with braided edges and a red, black, and white printed crêpe for the lining and for the short-sleeved afternoon dress; from Bergdorf Goodman

TWEED IS DARINGLY LINKED WITH PRINTED CHIFFON

Hoyningen-Huené, Paris

THE LONG EVENING CAPE

Extreme length is an unusual and distinguished note of Vionnet's white evening wrap, which has a chinchilla collar, a crêpe romain yokelike section, and a panne velvet skirt; jewels from Georges Fouquet; posed by Madame Adolphe Menjou

REGARDING FALSE ECONOMIES

THIS all started, probably, when your Aunt Emily came in one Saturday afternoon and found you playing on the nursery floor in one of the handkerchief linen dresses that your Cousin Christobel had brought you from Paris.

"But, Helen, my dear," exclaimed your Aunt Emily. "You're not letting the child play in one of those lovely dresses! She will have it ruined in no time."

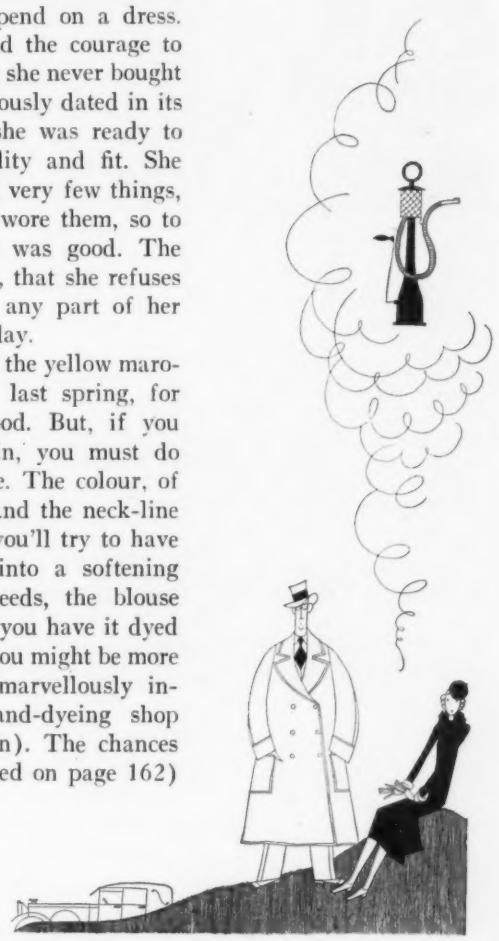
So mother, who had a good deal of respect for your father's older sister, called in Miss Sophie the next week to make you a lot of sturdy Russian blouses, with bloomers and belts. Miss Sophie made you so many of these Russian blouses—for mother had taken advantage of a sale to buy up a bolt of material—that you outgrew them long before they were outworn, and they had to be given to the laundress for her little girl. As for the little French dresses, they were brought out only on Sundays or when somebody had a birthday and were outgrown even sooner, while still quite fresh and unspoiled, and were put away in the cedar chest along with your baby woollens that mother wouldn't part with for anything.

That sort of thing seems to have been going on all your life. It's not so much that you outgrow your clothes, nowadays, as that the mode outgrows them, and, try as you will, you can never get caught up. You always have a great collection of dresses on hand that you bought for one perfectly good reason or another—one because it was a great bargain, another because it seemed a shame to wear your really good and expensive clothes all the time, another because your friend offered to sell it to you, cheap, another because it went so well with your winter coat. Yet, it's surprising how seldom you have anything that's really right to wear. You fuss over these dresses and have them fixed up and coddle them along, trying to make them keep up with the times, with the result that, before you know it, your new clothes are all out of fashion, as well. And all the time, you lament the fact that your wardrobe is not so chic and up-to-date as you would like to have it, yet pride yourself on your economical flair.

Your friend, Isabel, who, you know perfectly well, has no more to spend on her clothes than you, is always charmingly well dressed. You can't figure out how she does it, for she pays the most extravagant prices for everything she gets. You can buy two or three hats for what she pays for one, and you have known her to spend as much on a hand-bag as you would spend on a dress.

Isabel, if you really had the courage to ask her, would tell you that she never bought anything that was too obviously dated in its fashion details and that she was ready to pay a good deal for quality and fit. She would add that she bought very few things, in any case, and that she wore them, so to speak, while the wearing was good. The one thing, above all others, that she refuses to do is to pamper along any part of her wardrobe that has had its day.

That navy-blue suit with the yellow marocain blouse that you had last spring, for example, is still quite good. But, if you are going to wear it again, you must do something about the blouse. The colour, of course, must be changed, and the neck-line is altogether too hard. So you'll try to have the separate scarf made into a softening scarf collar. If that succeeds, the blouse will probably shrink when you have it dyed green (come to think of it, you might be more sensible to give up your marvellously inexpensive little cleaning-and-dyeing shop for a more reliable concern). The chances are that you will (Continued on page 162)



Drix Duryea

AN ALL-WHITE DECORATIVE SCHEME

THAT the artistic talent of Mrs. George C. Clark, junior, (the former Lily Cushing), extends beyond expression in the fine arts is attested by the original arrangement of her New York apartment. The living- and dining-rooms, executed by Mrs. Syrie Maugham, are convincing demonstrations of the variety and charm of the all-white scheme—a scheme that this talented decorator was the pioneer in discovering.

Monotony and austerity are avoided, and nuances of tone are introduced by the skilful combination of a variety of textures. In the living-room, which is reproduced on this page, heavy cream serge satin is used for the curtains and the upholstery of the English easy chairs and sofa. Figured oyster-white linen damask covers another easy chair and couch. The carpets and walls are unrelieved white. The black marble mantel and black lacquer vase, in which are arranged a modern version of the shell flowers beloved by our Victorian ancestors, add staccato notes to the arrangement.

Drix Duryea

A BLACK-AND-SILVER BRIDGE ROOM

MRS. Edwin M. Post, junior, has given a personal interpretation to the modern formula in the bridge and smoking room of her New York apartment, which was executed by Mrs. A. Stewart Walker. The possible austerity, which the rational forms of the modern furniture and an unrelieved scheme of silver and black might assume, becomes chic and sophisticated when combined with such exotic touches as the zebra skin used to upholster the bridge chairs and the stylized palm-trees, which serve as the motif of James Reynolds's wall décor.

As befits any authentic modern arrangement, special consideration has been given to the lighting—tall urn-shaped lamps of silver metal reflect concentric circles on the ceiling, and luminous crystal balls on ebony stands are effectively used on the mantel in place of the conventional wall brackets or candles. Plant forms of silver metal are placed on black glass and metal console tables—a distinctly decorative note in this unusual room.

AMERICANS IN LONDON

BY CECIL BEATON

MRS. BANJOLINE LAY EXHAUSTED AND WONDERING UPSTAIRS

ENGLISH AND BIRD-LIKE

MRS. BANJOLINE was quite what the newspapers are pleased to call a "Society woman." Her husband had a good deal of money, she had a modernistic apartment on Seventy-Third Street, and their daughter was now seventeen, and everybody said she was a lovely girl.

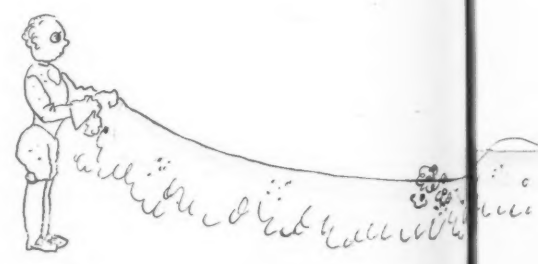
Well, Mrs. Weddener had done what Mrs. Banjoline was thinking of doing. Mrs. Weddener had made the experiment, and it had "come off" satisfactorily. Her daughter was now quite happily married, and her incessant query to the fortune-teller, "Shall I marry a title?" had been answered in the affirmative. Yes, Mrs. Weddener had done it, and it hadn't been such a very big risk after all. It hadn't cost so much, and she had had a jolly good time into the bargain. Why shouldn't she, Mrs. Banjoline, take the same chances? Not that Mrs. Banjoline possessed such a good social position as Mrs. Weddener, in New York, but, often, you are appreciated more in another country. To be a bit foreign gives a slight cachet. Miss Banjoline was all for it. The idea of an embroidered coronet on her pillow sent her into ecstasies.

Opportunity seemed to fall pat into their hands. Mrs. Banjoline's car had failed to show up at the correct time, and she waited after the other bridge players had left, talking to grey-haired Mrs. Rosey, who happened to mention that she had received a rather interesting document that morning from Lady Angela. Lady Angela's address, 29 South Eaton Terrace, S. W. London, headed her document of February third, which is given herewith in complete confidence.

Dear Mrs. Rosey: I know you to be an important and influential personage in the society life of New York City, and I am making so bold as to inquire if you could be of any assistance in the matter of procuring for me some young ladies who would like to be with me, under my own roof, during the London season.

As you know, my dear late-lamented husband, His Lordship, passed onto the other side three years ago, and, since then, I have had great difficulty in keeping up appearances suitable to those to which I am accustomed and which are due to a lady of position and title. In fact, I find it difficult, as they say, "to make both ends meet," and I have discovered that there are people who are anxious to become acquainted with Society, and I, with a little helpful encouragement, am very willing to advance their projects.

My terms are two thousand pounds (ten thousand dollars) per month. This is inclusive and includes staying at my London house, being introduced to my friends, being invited to all the society functions possible, week-ends at my country house in Hampshire, a certain amount of entertaining here, and similar privileges. I have room for three such of these guests and would, if possible, prefer young widows, as I find that they need less chaperonage. While, of course,



"SHALL I MARRY A TITLE?"

I can not guarantee any matrimonial results coming from the visit, I can only say that last year Miss Flightamatoot was a smiling bride at Saint Margaret's Church only six weeks after she arrived on my doorstep.

I know that you are seeing everybody in New York, and you are the most influential person to whom I could apply, and I would be so very grateful if you would speak in my favour for me.

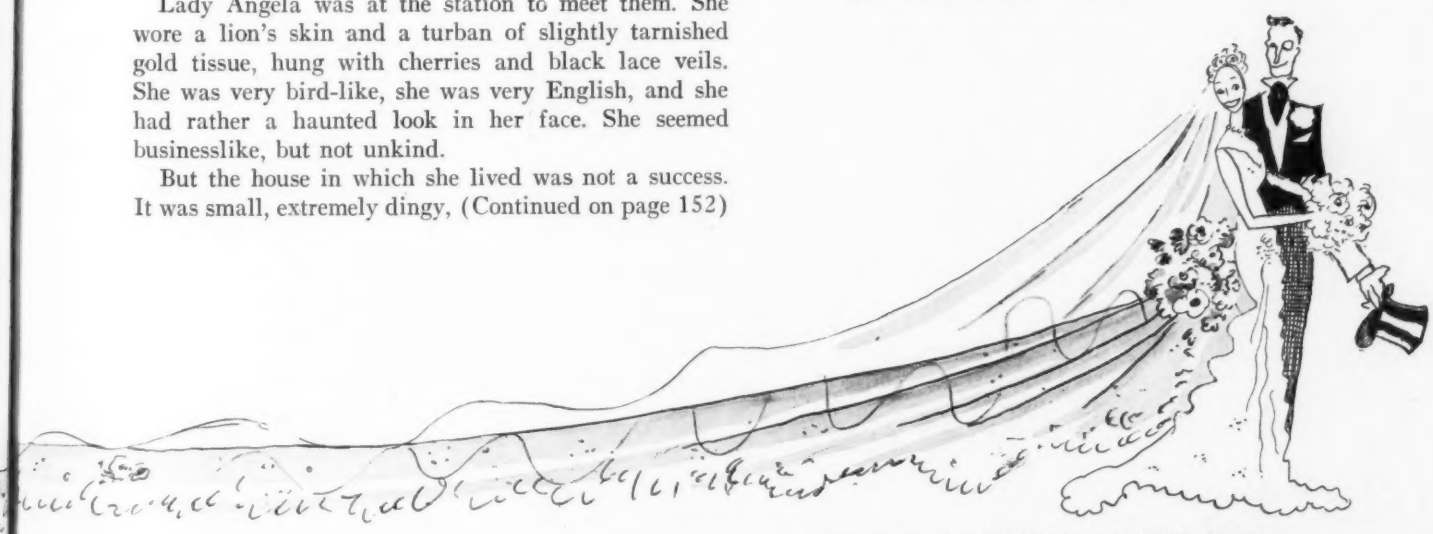
I hope very much that I shall have the pleasure of seeing you when I come to America again. His Lordship and I so enjoyed our delightful evening with you. Yours very sincerely, Angela Dump.

Well, Mrs. Banjoline apologized that Miss Banjoline was not a widow, but that was no difficulty, and they set sail for Paris on April twelfth. They would arrive in London with all the new clothes by the beginning of May.

Lady Angela was at the station to meet them. She wore a lion's skin and a turban of slightly tarnished gold tissue, hung with cherries and black lace veils. She was very bird-like, she was very English, and she had rather a haunted look in her face. She seemed businesslike, but not unkind.

But the house in which she lived was not a success. It was small, extremely dingy, (Continued on page 152)

LADY ANGELA TOOK THE BANJOLINES TO MANY PARTIES



MISS FLIGHTAMATOOT WAS A SMILING BRIDE

WESLEY HILL AS GABRIEL

Wesley Hill, in purple robes and glittering wings and impatient to blow his doomsday trumpet, plays the part of the Archangel Gabriel, the Lord's private secretary, in "The Green Pastures," the remarkable play Marc Connelly has based on Roark Bradford's negro fable, "Ol' Man Adam and His Chillun'"

CLARK AND McCULLOUGH

Steichen

Although the conventional group of "The Spirit of '76" usually includes three warriors, Bobby Clark and Paul McCullough are so entertaining that the third member is never missed. They appear in various striking, if not wholly authentic, military guises in the amusing musical comedy, "Strike Up the Band"

Harriet Hoctor, shown on the opposite page as she appears in a delightful hunting dance, is the première danseuse of "Simple Simon"—a musical comedy that becomes a merry diversion with the help of Miss Hoctor's spirited dancing, Ed Wynn's nonsensical antics, and the usual Ziegfeldian showmanship

SEEN ON THE STAGE

BY

DAVID CARB

Steichen

HARRIET HOCTOR

WERE inspired criers to parade Times Square shouting, "Gangway for de Lord," they could not arouse more discussion, violent and otherwise, than "The Green Pastures"—a so-called fable that Marc Connelly has made from Roark Bradford's "Ol' Man Adam an' His Chillun'." Strangely, the discussion does not touch the really amazing quality of the miracle play: after all this time, the Lord God himself appears upon the Broadway stage. No one is offended, no one has yet inveighed against it, accused it of heresy, rejoiced that the old taboos had at last broken down. No one has even called it ridiculous. The reason for that is simple. The Lord God of the play is a rural negro preacher's idea of his own God, true, reverent, poetic, in his fashion. In fact, it might be termed an ignorant negro preacher's pilgrimage through the Old Testament with his conception of God as God—an Almighty who has power, but no omniscience. As he appears on the stage of the Mansfield Theatre, he seems a sort of combination of a dark United States Senator and a magician.

"THE GREEN PASTURES:" The transformation of the preacher into his Master occurs in a run-down Sunday school in the deep South. He appears first as the Lord at an angelic fish-fry. All the participants, of course, wear wings, but their wings are carefully protected by coverings of mosquito netting. They offer the Lord a cup of custard. He tastes it, discovers that it requires more "firmament." The jug of firmament, however, happens to be empty, so the Lord passes a miracle—the jug fills, overflows, creates unique things including the earth and, of course, makes the custard palatable.

On this new world, a garden grows—the Garden of Eden. It is thus that the Bible gets started. Certain extremely revolutionary things take place. The Angel Gabriel acts as a sort of secretary and handy man to the Lord. His trumpet hangs on the wall of the Lord's office; the Master constantly warns him against blowing it. Pharaoh's throne-room is a large lodge hall devoted to evil purposes—a cheap night-club of sheer wickedness. But then, men have a way—given the slightest opportunity—of falling into wickedness, presumably that the Lord may redeem them. Even His patience gives way at times. Once, he cries out in anguish, "even being God ain't no bed of roses."

Connelly has divided his divine pilgrimage into eighteen scenes. Spirituals are sung while the scenes are being shifted. Had he eliminated the three final episodes, which add little to the tale and dispel much of the glamour, people would leave the theatre filled with an ecstacy and an elation the blare and crassness of a thousand Broadways could never dim. The negro Jews in gunny-sack clothing, encumbered with pathetic parcels, bent by their long march, are about to enter the Promised Land. The picture in itself is startlingly beautiful—as the climax of the play, it leaves one breathless.

The three scenes that follow reveal little but God's discovery that he is also a God of Mercy. There is no reason why he should not discover that as his Chosen People march into the Promised Land. That he does not is the one serious fault of "The Green Pastures," but, in spite of the fact that one grows tired and considerably let-down before those three scenes end, this unusual play provides a really fine experience in the theatre. And New York's response to it furnishes one more proof that we are rapidly entering a genuine Renaissance of the Drama. It is extremely doubtful if a year or two ago, such works as (Continued on page 126)

Hoyningen-Huené, Paris

Marie-Christiane's baku cloche hat, "Pour le Bois," is banded with brown velvet ribbon, and the brim is cleverly cut away in front. The Régny dress is of tucked crêpe

Maria Guy twists navy-blue taffeta into a close-fitting turban with a draped coronet effect; Milgrim; jewels from Black, Starr and Frost-Gorham; posed by Jule André

WIDER BRIMS ARE UPTILTED

Barnaba

Marie-Christiane's very important sailor hat, above, of rough straw—which is worn by Mademoiselle Chanel in many colour combinations—has a brim tilted up from a tiny bandeau over the forehead; from Bendel

This Agnès hat of natural linen straw is of a very important type, like a large cloche. Grosgrain ribbon carries out the drooping line of the medium-width brim in back; from Bruck Weiss

The navy-blue straw hat, right, adapted from a Molyneux model, has its brim lifted off the forehead; Lord and Taylor; dress from Bendel; jewels from Black, Starr and Frost-Gorham

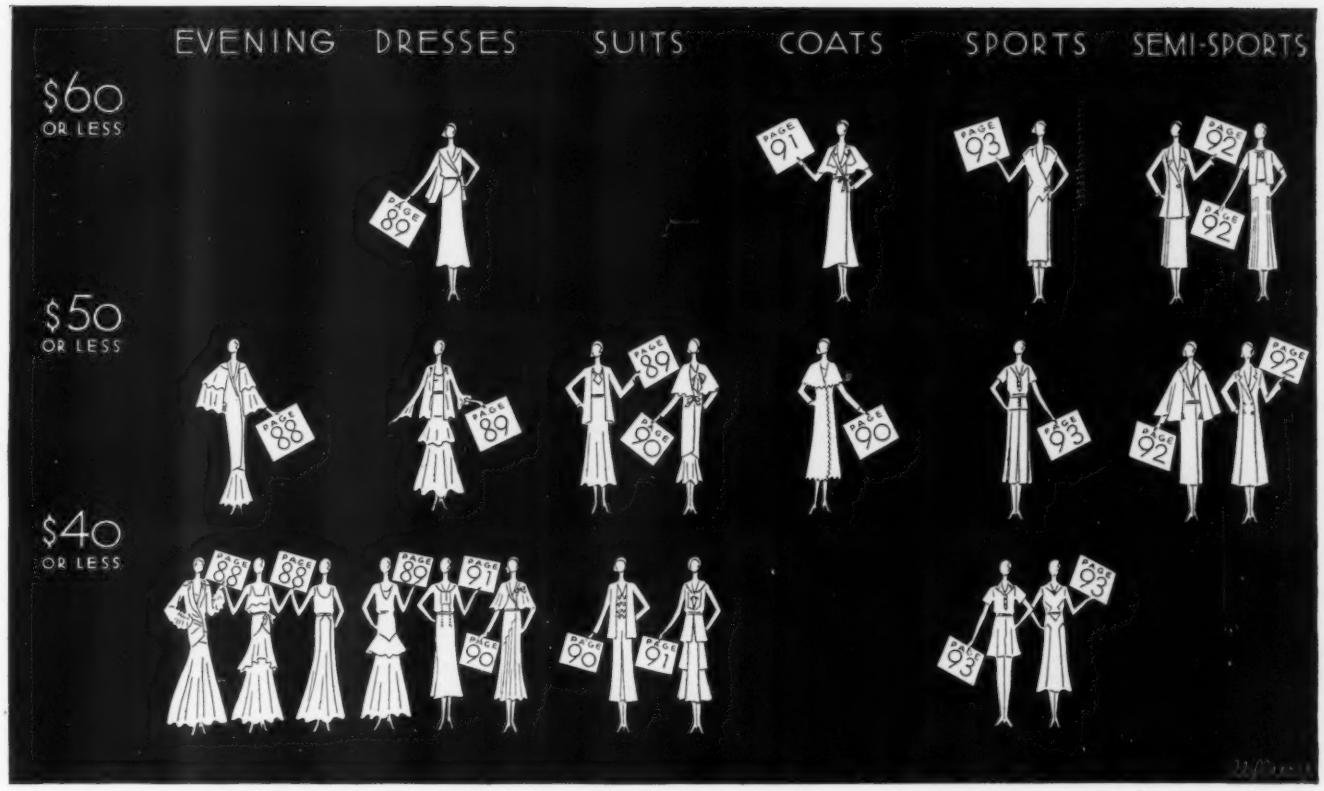
Barnaba

Hoyningen-Huené, Paris

Chanel, who designed this pale blue georgette crêpe evening dress, "600," believes that it is significant of the lines that the coming mode will follow. The circular skirt is gathered into classic folds under a draped belt, with the ends of the belt twisted into a bow in front. A length of fabric, caught at one shoulder, is doubled to form a scarf, or it may be worn as drapery in back; Lord and Taylor; satin slippers from Hellstern; posed by Betty Garst

CLASSIC

LINES THAT PROPHESY A COMING MODE



CHIC AT A PRICE

NOW that economy has become something to boast about, and thrift is a popular outdoor and indoor sport, the game of hunting down really smart clothes at moderate prices takes on all the adventure of a treasure hunt. And the element of danger that makes any sport exciting is not lacking. For inexpensive clothes that are inexpensive for such undesirable reasons as poor workmanship, poor material, or poor cut and design are all too abundant. They tempt one by their gay colours and flattering lines on every hand.

The woman who dresses smartly, but economically must select the clothes that are just right from out a multitude that are in some way wrong. Her success is a proof of the soundness of her taste and judgment. To help her, Vogue has prepared a little portfolio of smart fashions at limited cost, illustrated above and on the six pages following.

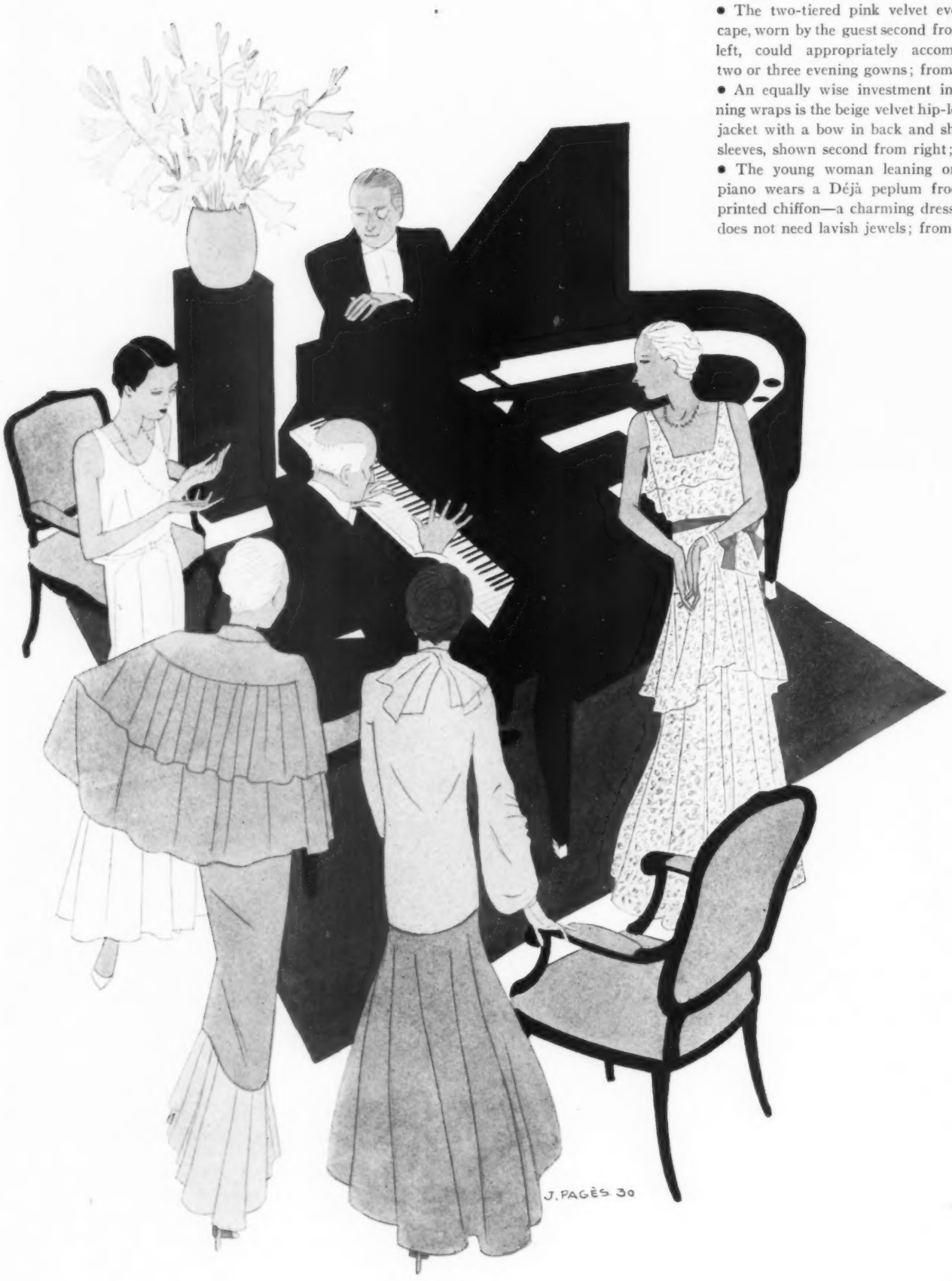
None of these costumes costs more than sixty dollars, and many are priced far below this sum. Yet, all are authentic examples of excellent spring fashions, well made and in the best of taste. A complete wardrobe might be chosen from this group—for sports, country, daytime, and evening wear, and the total cost would be a commendable example of wise thrift—with no hint of that overdone economy that is so undermining to feminine morale. Yet, this group includes the outstanding fashion points of the new season—from the shirt-and-shorts costume that was so popular at Palm Beach and will be worn at many resorts, to the lovely evening gown with even all-around length, not forgetting the daytime coat with the saw-tooth edges and the short evening wrap that all the smart world will wear.

The chart above shows into which price range each costume falls and gives the number of the page on which it is shown in greater detail. From left to right are evening costumes, afternoon costumes, street costumes, coats, sports clothes, and clothes for the country. And, on page 94, are illustrated four groups of accessories to accompany these costumes, all selected because of their moderate prices.

But there may be those among our readers who need even greater help in their problems of economy. For budgets are distinctly in the mode, at present, and budgets can offer all the difficulties of a crossword puzzle. Given a definite clothes allowance for a year, just how should it be spent? What clothes should be included, and how much should they cost? The question of proportionate expenditure is not an easy one. And so, Vogue has prepared five budgets, costing from twelve hundred to twelve thousand dollars, each sponsored by a well-dressed woman of Vogue's acquaintance who has thought out this problem carefully and put it to practical application. These budgets will be found on pages 166 to 172. Each one includes all of the various items that make up a well-rounded wardrobe for all four seasons of the year. The wise woman will study the budget that comes nearest to her own requirements, cutting it out and putting it in some convenient place for frequent future reference. She will study, too, the fashions illustrated in this issue—and profit in chic and economy by the combined knowledge that she gains.

FROM FORTY TO SIXTY DOLLARS

• An intelligent evening choice for a limited wardrobe is the unpretentious, but well-cut blue crêpe roma gown with a bolero, shown extreme left; from Best
• The two-tiered pink velvet evening cape, worn by the guest second from the left, could appropriately accompany two or three evening gowns; from Best
• An equally wise investment in evening wraps is the beige velvet hip-length jacket with a bow in back and shirred sleeves, shown second from right; Best
• The young woman leaning on the piano wears a Déjà peplum frock of printed chiffon—a charming dress that does not need lavish jewels; from Best



FROM FORTY TO SIXTY DOLLARS

• The blue-and-white printed crêpe dress, shown extreme left, is aided and abetted by a blue wool jacket and a touch of lingerie at the neck; Best • The guest whose back is turned to us wears a printed crêpe de Chine dress with an unusual scarf that falls in hip-length wings in back; from Hollander • The hostess's ankle-length black lace dress can "double" for afternoon or evening. Without the jacket, it is a sleeveless dinner-gown; from Best • The ability to lead a double life is also the virtue of the printed chiffon dress, at upper right. The jacket covers a sleeveless dress; Franklin Simon

UNLIMITED SMARTNESS AT A LIMITED COST

FROM FORTY
TO FIFTY DOLLARS

If recent Wall Street reverses or a limited budget tend to restrain extravagance this spring, an excellent coat is one by Chanel, below, of black wool crêpe. The fitted cape and cut edges are typically 1930; Lord and Taylor

PRACTICALITY BY DAY

Within the limit of a moderate income and practical for a young business woman is the navy-blue crêpe dress, above, which is appropriate for office or street wear. A cape and a white collar are interesting; McCreery

Late spring and summer, if they are spent in town, present endless occasions when a silk suit is a necessity. This one of green crêpe with white dots is both chic and inexpensive. The blouse is of white crêpe; Franklin Simon

For early afternoon wear, an ideal costume, shown above, includes a one-piece dress of black-and-white printed façonné crêpe and a knee-length jacket that ties at the waist-line and has a shoulder cape; Lord and Taylor

FOR LIMITED INCOMES

FROM FORTY
TO SIXTY DOLLARS

Printed marocain in the smart and practical navy-blue and white is used for this Déjà adaptation of a French model. It has a lingerie vestee and collar and crystal buttons, giving a doubie-breasted coat-dress effect; from Best

Within the purchasing power of a small budget is this red-and-white printed crêpe de Chine Déjà suit. It has a sleeveless dress with a white collar, and the belted jacket has a peplum that balances the skirt tiers; from Best

A formal town coat that will not overtax modest finances is this navy-blue woollen model, which is long enough to be worn over innumerable dresses. The tiered cape and tied waist are smart, but not radical; Franklin Simon

WISE ECONOMY IN CLOTHES FOR THE COUNTRY

FROM FIFTY TO SIXTY DOLLARS

• Patou uses one of his new delicate pinks in this crêpe de Chine dress for semiformal country wear—an excellent value. Its bolero back and short polo sleeves are smart features; from Saks-Fifth Avenue
• Smart and very useful is the redingote four-button coat. It may be had in tweed in a beige-and-brown mixture, three shades of tan, or grey; Franklin Simon
• A suit will be indispensable this season, and Chanel's model of a knubbly, natural coloured wool mixture is typical of this designer. It has an unlined coat, a suggestion of a peplum achieved by the Norfolk pockets, and a gilet of white piqué; from Best
• Herring-bone mixed tweed in beige-and-brown is used for this practical top-coat for country and travel wear. The belt is at the natural waist-line, and the wide cape is a particularly graceful length; from Stern

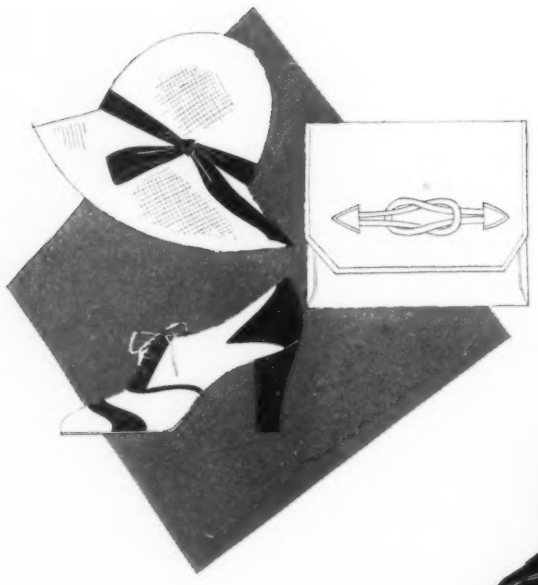
SEMISPORTS

FROM TWENTY TO FIFTY-FIVE DOLLARS

• This year, a very new feature in tennis frocks is the fitted waist-line of the London Trades model of melo shan (a shantung), shown below; from Stern • The really perfect golf costume for hot weather is hard to find. This one is of washable silk in white with grey and pink stripes. Polo-length sleeves and wide pleats in the skirt give freedom; from De Pinna • Jane Régny's sleeveless coat and tennis dress of white piqué make a charming ensemble of a new type. The dress is fastened with large pearl buttons from neck to hem. Wide revers on the coat form short cap sleeves over the bare arms; from Saks-Fifth Avenue • Shorts and a blouse of yellow cotton crêpe are good for tennis or the beach, but great attention should be paid to cut, to make them really becoming. The blouse has a deep inverted pleat in back; from Best

SPORTS

ACCESSORIES OF SMALL EXPENSE AND GREAT CHIC



Adaptable to many country costumes are these accessories. A hat of beige linen straw with a brown band; Lord and Taylor. Shoes of white buckskin and brown calf, with leather heels; Franklin Simon. Bag of beige leather; Bonwit Teller

The evening accessories at the left may be worn with many frocks. The satin bag has a crystal clasp; Bonwit Teller. Slippers of black crêpe with chic rhinestone buckles; Lord and Taylor. Spiral rondel crystal necklace and bracelet; Best

These smart daytime accessories may be in brown or black. Calf pumps with solid leather heels; Lord and Taylor. Leather bag, with marquisite buckle, and pearl necklace; from Altman. Hat of the smart baku straw; Franklin Simon

The two chic jackets at the left are inexpensive and may be worn with several dresses. The flannel coat is to be had in white and all pastel shades; from Best. The flat crêpe jacket, also, is obtainable in the smart new colours; from Altman

DETAILS OF ECONOMY

WHISPERS TO A GIRL WITH NOTHING A YEAR

THERE is a new fad now in the air. It has suddenly become chic to be poor. Secret skimping is a thing of the past. The impoverished lady, genteel, is a dodo. Nobody bothers any more to camouflage poverty. Quite the contrary. Conversationally speaking, you actually must suppress your riches in order to be in style. "I'm so poor, I haven't a cent" are every-day boasts. Going to cheap shops is a fetish. Snooping at Woolworth's is the latest indoor sport. The fashionable woman's jewels may come from Cartier's, but her gown is quite likely to be a gem from nowhere. She may eat her squab off Crown Derby, but her cocktail glasses will quite probably be from a "Five and Ten." Without a doubt, she will call attention proudly to both of these finds. And why? Because it has taken ingenuity to discover them. Because she has used her wits.

Your poverty may be poverty in dead earnest, but it is up to you whether it be witty or dull.

The cheapest way of entertaining fashionably is at Sunday afternoon tea. Most people enjoy stopping in at five o'clock for a little conversation. Odd young men readily acquire the habit and come back Sunday after Sunday like homing pigeons. A maid, hired for the afternoon, is an advantage, but even this expense can be dispensed with if you prepare in advance. Slices of bread and butter cut very thin may be served in the smartest London fashion. Delicious little sandwiches and cakes can be obtained reasonably at Holmer's on Fifty-Eighth Street. Pour tea yourself at a low table in the midst of your guests and let the men pass the tidbits. Sunday night suppers also are inexpensive and amusing. Don't try to be too fancy in your food. A good old-fashioned dish well cooked has the greatest success. Your hash or baked beans, your macaroni with mushrooms, or your cold meats and salads, if they are plentiful and good, will become famous with your friends. Paper napkins nowadays are smart and lend a light-hearted picnic spirit to the party. A piano, singing, plenty of candles, lots of little, low tables help to make these parties go.

When she decorates, the girl with nothing a year must be on the lookout for cheap materials with chic. White tarlatan costs only thirty-five cents a yard, and it is ravishing for curtains, draped back with bunches of artificial red, white, and blue field flowers for a bedroom. A dressing-table to match looks like the (Continued on page 136)

Life seemed rather dull to this young lady who faced spring, 1930, in the ensemble at the left. But the fabric cut from the bottom of the coat made a yoke for the remodelled skirt, worn with a tuck-in blouse

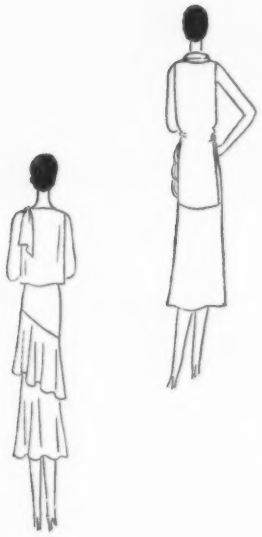
This lace frock, in the version at the left, was about to be shipped to the Chinese missionaries when its owner bethought her of a tulle flounce. She might have made the smart scarf of the lace instead of tulle

5286

5288

FROCK No. 5288—The wrapped feeling that gives such an excellent excuse for a bow is seen in the cleverly cut blouse of this semi-sheer crêpe dress. A short cape appears in back, and two circular tiers follow an upward line on the skirt. Designed for sizes 32 to 42

FROCK No. 5286—A neck-line that is very unusual in treatment is this shaped double collar that may fall free from the neck-line in back, hanging as a scarf at the left side. The one-piece frock of flat crêpe is made with wrapped fronts. Designed for sizes 34 to 44



INTERESTING BODICES

BALANCE THE NEW SOFTLY DRAPED SKIRTS

5277

EVENING FROCK No. 5277
Fringe, when judiciously used, as on this flat crêpe frock, is a distinct aid to the straight line and fall of an evening gown. The circular skirt is joined under the fringe, and the girdle is slashed and tied. Designed for sizes 14 to 20

5278

DINNER-FROCK No. 5278
Ruffles and lace inserts, the sheerness of chiffon, and a demure ankle length are charming attributes of this dress (centre), yet there is no suspicion of overelaboration. The lace bolero has kimono sleeves. Designed for sizes 34 to 42

EVENING FROCK No. S3435
Lace lends its fragile beauty to this evening gown with a short train. The inserted band at the centre front is in one with the circular flounce. A circular frill on the bodice in front ends in flared wings in back. Designed for sizes 32 to 38

S3435

DESIGNS FOR PRACTICAL DRESSMAKING

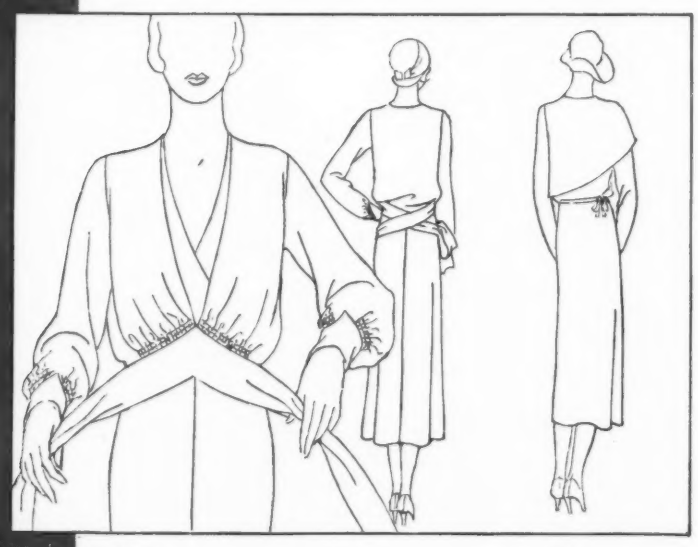
5283 S3433

DESIGNS FOR PRACTICAL DRESSMAKING

Frock No. 5283—Crêpe marocain makes the attractive one-piece frock at the extreme left. The four-gored skirt is joined to the shirred blouse in a pointed line. Designed for sizes 34 to 44

Frock No. S3433—The surplice blouse of this one-piece crêpe de Chine frock has a cape over one shoulder, which continues across the back; tucked skirt front. Designed for sizes 32 to 42

Details of both frocks are shown below. The belt of No. 5283 is fastened to the shirred blouse and wraps about the waist. The one-sided cape gives interest to the back of No. S3433



5283 S3433

SOFT DETAILS

MAKE THE SPRING FROCK VASTLY BECOMING

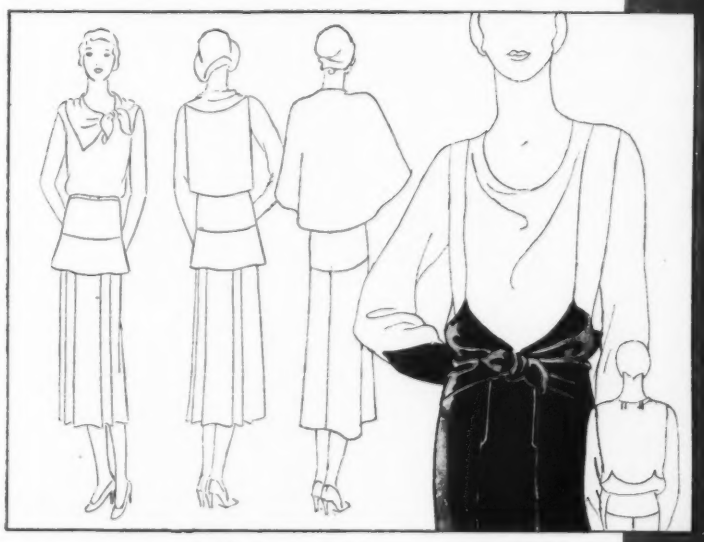
DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 5282—Crêpe de Chine fashions the one-piece frock at the left in the group, with a detachable bolero, a circular peplum, and a sleeveless blouse. Designed for sizes 14 to 20

ENSEMBLE No. S3432—The very charming ensemble of crêpe de Chine has a jacket with a circular cape collar, which may be made with or without sleeves. Designed for sizes 32 to 40

Details of both costumes are shown below. The sketch at the left shows Frock No. 5282 without the bolero, and the contrasting tuck-in blouse of Frock No. S3432 is illustrated at the right

5282 S3432



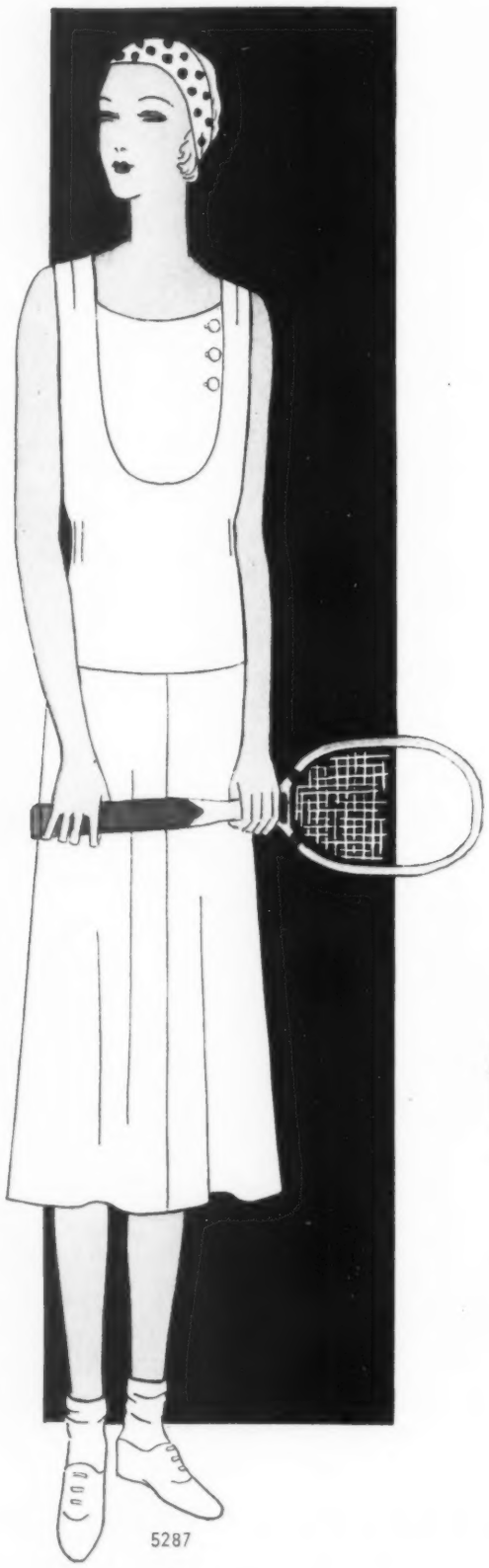
5282 S3432

CRÊPE DE CHINE

FASHIONS SMART COSTUMES FOR STREET WEAR

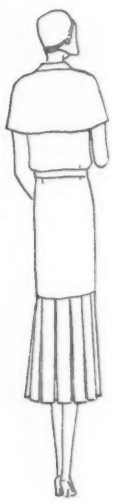
NEW LINES GIVE SLENDERNESS AND FREEDOM OF MOVEMENT

DESIGNS FOR PRACTICAL DRESSMAKING



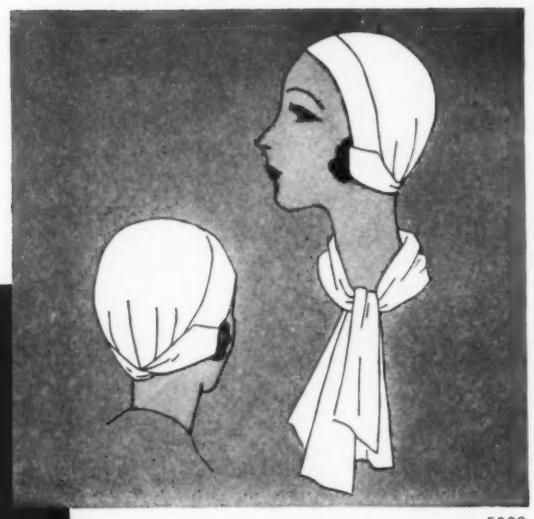
5287

5289



SPORTS FROCK No. 5287 For tennis, it would be hard to find a more practical frock than this one of cotton broadcloth. The four-gored skirt is joined to the blouse in a two-piece effect, and a shirt-bosom front buttons at one side. Designed for sizes 14 to 20

FROCK No. 5289—A box-pleated flounce lengthens the upper part of this one-piece flat crêpe dress, and the bodice has a vest set under the scalloping in front and features a cape ending at each side front. There is a narrow shawl collar. Designed for sizes 14 to 20

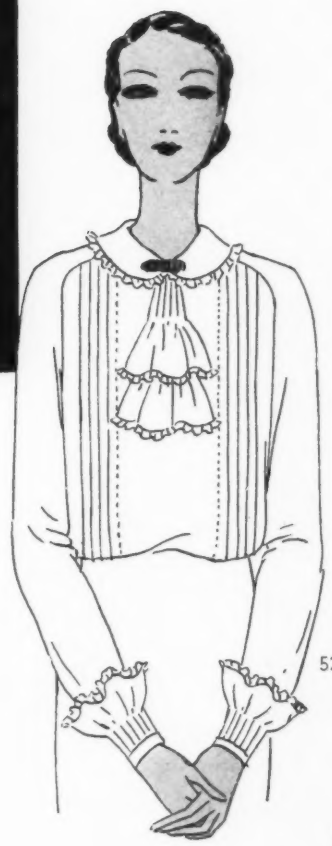


5292

JACKET—TURBAN—SCARF No. 5292—A scarf and turban of the same tweed as the accompanying suit add greatly to its chic. The entire ensemble is illustrated below. The turban has dart tucks and a band edge. Sectional scarf. Designed for sizes 14 to 42

5294

BLOUSE No. 5294—The printed chiffon blouse above may be tucked into or worn over the skirt. It has a deep front yoke with a cowl neck-line, and the long, pointed-top sleeves have unusual shaped cuffs. Short sleeves may be substituted. Designed for sizes 32 to 40



5291

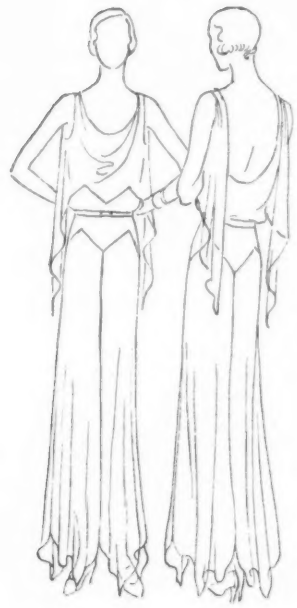
BLOUSE No. 5291—Another charming blouse is shown in the centre. This is of batiste and has cluster tucks at each side front, a jabot below a round collar, and tucked cuffs. It has epaulet sleeves, which are equally smart when short. Designed for sizes 32 to 38

5292
5290

JACKET—TURBAN—SCARF No. 5292 SKIRT No. 5290 A collarless jacket, with set-in sleeves, is worn with a skirt with circular front godets ending in yoke bands. The fabric of the ensemble is a lacy tweed. Jacket designed for sizes 14 to 42; skirt, 26 to 38

GEORGETTE CRÊPE LENDS ITSELF TO GRACEFUL DRAPERY

5284



EVENING FROCK No. 5284—The skirt of this georgette crêpe frock falls like petals, and the bodice gains interest from an applied front section ending in a scarf at the back. Designed for sizes 34 to 42

EVENING WRAP No. 5285—Loose wing drapery, falling from the armholes and shoulders in back, gives distinction to this wrap of velvet. The lapels are gathered to the collar. Designed for sizes 34 to 44

5285

DESIGNS FOR PRACTICAL DRESSMAKING

Years of scientific study are behind the Woodbury prescription for care of the skin.

★

DESQUAMATION

medical term for the invisible peeling that goes on in every healthy skin, and brings out the new skin underneath.

Lift that Veil ★

THERE'S REAL BEAUTY UNDERNEATH

JUST UNDERNEATH the skin you see, there's a lovely, transparent new skin waiting to come through!

It's fresh and clear as baby skin.

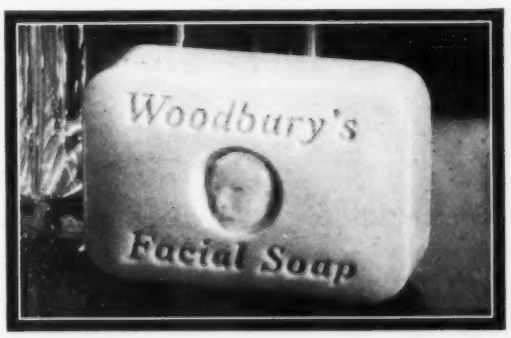
A veil of old skin covers it. A veil so thin you cannot see it.

But wait! Day by day, *invisibly*, this veil of old skin that obscures the real beauty underneath is *peeling off* to let the new skin through. That's *DESQUAMATION.*

It's a natural process of the skin. And there's a promise in it for every girl.

Here's the formula prepared by the head of the Woodbury laboratories to help the new skin come through clear and fresh:

FIRST BATHE THE FACE gently in *warm* water. Then rub up in your hands a generous lather of Woodbury's soap (which was made especially for this purpose). Work this gently into your skin from the chin up toward cheeks and temples. Now wash off with warm water. Your skin feels new, liberated. The Woodbury lather has freed it of the tiny, invisible dead cells that covered its surface. Now *tone* the new fresh skin. Bring it glowing health and vigor with a brisk splashing of *cold* water. Ah! how good it feels! Now go over your face for thirty seconds with a piece of ice wrapped in a soft towel.



See what a soap made to aid the skin's natural processes will do. Give your skin its first Woodbury treatment today.

This is just the help that new skin needs to bring it out clear and glowing.

See what a prescription based on the fundamental processes of the skin will do for *your* skin. Woodbury's is 25 cents a cake at any drug-store or toilet-goods counter. It also comes in convenient 3-cake boxes.

To meet the Woodbury laboratories' exacting requirements for a facial soap, Woodbury's is very finely milled. This also makes it last much longer. *The Andrew Jergens Company—Cincinnati, Ohio.*

SEND FOR THE LARGE-SIZE TRIAL SET

The Andrew Jergens Co., 1409 Alfred St., Cincinnati, Ohio.

For the enclosed 10¢—send me large-size trial cake of Woodbury's Facial Soap, Facial Cream and Powder, Cold Cream, treatment booklet, and instructions for the new complete Woodbury "Facial." In Canada, The Andrew Jergens Co., 1409 Sherbrooke St., Perth, Ont.

Name_____

Street_____

City_____ State_____

© 1930, The A. J. Co.

AN EVENING ENSEMBLE OF GRACIOUS LENGTH AND DIGNITY

DESIGNS FOR PRACTICAL DRESSMAKING

EVENING ENSEMBLE No. S3434 With the long, softly draped skirt of evening, a brief wrap—preferably one that ends near the waist-line—has come into being. The crêpe satin cape, shown above, which is part of the ensemble shown left, has this new length, a petal finish, and a soft scarf. Designed for sizes 32 to 40

EVENING ENSEMBLE No. S3434 Crêpe satin is used for this very new ensemble. The one-piece frock with its becoming length and graceful lines has a circular skirt that joins a deep, side-pointed yoke. A soft sash, which is very cleverly encrusted on the bodice in a V shape, ties at the right side. Designed for sizes 32 to 40

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 174

She who is smooth of throat looks forever young

A SMOOTH young throat is one of the loveliest gifts—yours for the keeping. How wickedly foolish it is to let a crêpe-like texture give your throat cruel lines! A crêpy throat looks so dreadfully old, and an elderly throat makes even a young woman look middle-aged.

But it is a simple matter to keep your throat flawlessly smooth. It requires only a little daily care, scientific care especially planned to suit your type of skin. The Dorothy Gray treatments for warding off crêpy throat, and correcting it, have for many years proved their success in the Dorothy Gray salons. So that you may readily give yourself these treatments at home, the same Dorothy Gray preparations used in the salons are sold at leading shops everywhere. Ask or write for the booklet: "Your Dowry of Beauty." It gives you clear directions for all the Dorothy Gray home treatments.

The next time you go to Paris, you will find a new Dorothy Gray salon charmingly situated in a lovely old house at number 34, Avenue George V. Expertly staffed by skilled operators, the new Paris salon offers you the same Dorothy Gray treatments so justly famous in America.

DOROTHY GRAY

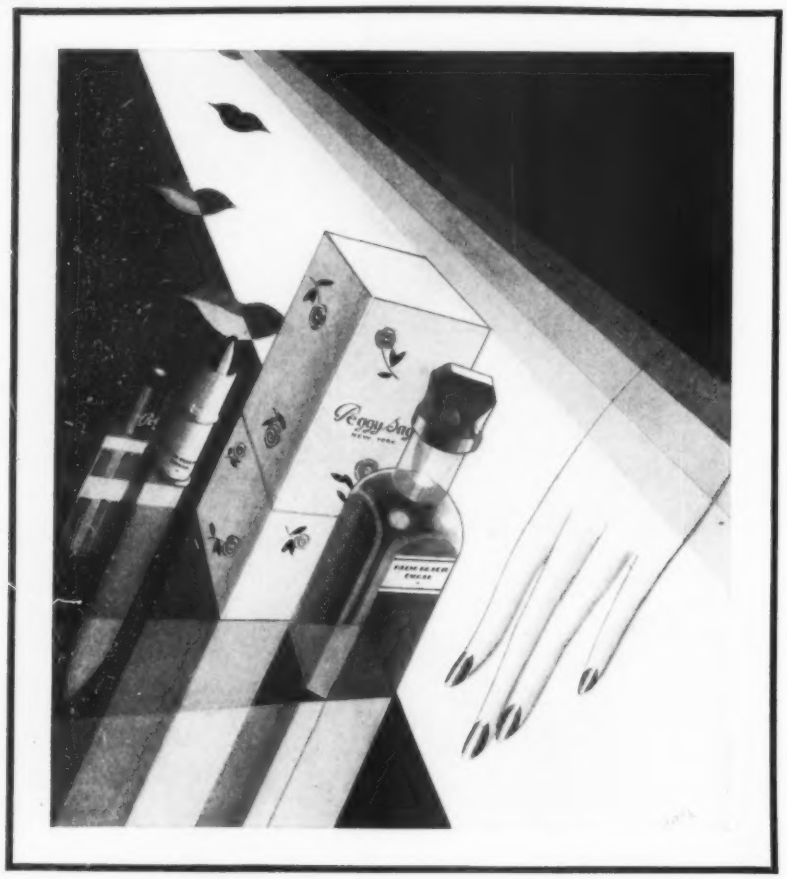
DOROTHY GRAY BUILDING: 683 FIFTH AVENUE, NEW YORK CITY

© D. G. 1930

PARIS CHICAGO LOS ANGELES SAN FRANCISCO WASHINGTON ATLANTIC CITY

NAIL POLISHES AND LIPSTICKS TO MATCH

PEGGY SAGE'S new idea . . . New . . . true . . . but long indicated. Brilliant fingertips . . . brilliant lips . . . both are very smart . . . but much, much smarter if they repeat in color. Peggy Sage . . . exclusively . . . introduces nail polishes and lipsticks that exactly match . . . when in use. They are now available . . . in three approved shades.



Palm Beach Coral . . . Biarritz Red . . . Lido Crimson . . . are the matched shades of nail polish and lipstick. Other well-known Peggy Sage Nail Polishes . . . Pale, Medium, Dark, Blood Red, Onyx, Jade Green, Pearl . . . and many more. These shades . . . as well as the matched products . . . may be seen at the Peggy Sage manicure salons . . . New York, Palm Beach, East Hampton, Southampton . . . at many other exclusive salons which use her products, and at the smartest cosmetic counters everywhere.

PEGGY SAGE
50 EAST 57TH ST.
NEW YORK CITY

ON HER DRESSING-TABLE

MOST women feel that a visit to the hair-dresser is time well spent, but not entertainingly so. The new establishment of Semon, Incorporated, 683 Fifth Avenue, proves that it may be both. As for the first and major consideration, Semon, Incorporated, is a group of master hair-dressers, all of whom are qualified to work on the most exacting patron, one who ordinarily might insist on the presiding genius of an establishment. After the very thorough shampoo, in which the hair has been dried by hand—a rite too often ignored in this day—, each hair-dresser studies his patron from all angles, thins the hair by razor and scissors, to suit the contour of the head, and evolves a coiffure especially for that individual face. And, although these coiffeurs have their own definite ideas, they are amenable to suggestions.

As for the second consideration, emerging from the elevator, one at once becomes interested in the modern decoration. Then, inside the spacious booth, with a curtain drawn against the rest of the world, one finds a chic little armchair covered with green water-proof fabric and a footstool to match and is amused by the water faucets in the shape of fish and dolphins. After each ingenious detail is noticed and while one's hair is drying, a maid slips in with a cup of fresh, hot tea and a cigarette to complete this pleasant session.

FOR ARMS AND HANDS

The short-sleeved and sleeveless mode of this season is certain to bring to light arms and elbows that are less than perfect. Now is the time to get these members into condition for their début. Rose Laird, who has helped many distinguished patrons along the path of beauty, has evolved a treatment to smooth and soften the skin of the elbows and upper arms and, at the same time, to make firm muscles that have become a little flabby.

At night, the arms and hands are thoroughly cleansed with her Marigold soap, a bland preparation made of pure vegetable oils, together with the fresh juice of the curative calendula flower. The soap is rinsed off well, and the arms dried thoroughly. Then "blemish banisher," a clear lotion that gently removes the old and dried skin, is applied with a pad of absorbent cotton and allowed to dry into the skin. A second application is given the arms, and three more the elbows. Finally, a "special carbolized skin lotion," with antiseptic properties, is applied and allowed to remain on overnight.

Upon arising, the Marigold soap is again used, and one application of blemish banisher follows. Then, "muscle toning tonic" is massaged into the arm, with especial care to the upper part, to make firm the skin with its astringent quality. At this time, Miss Laird suggests the following exercise to be done twenty times. The arms are stretched to shoulder level, with the palms of the hands facing forward and the thumbs pointing towards the ceiling. As the wrist is turned over, the hand is clenched with force. This exercise brings into play the muscles at the back of the shoulders, as well as those of the upper arms. After the exercising has been done, an application of the special carbolized skin lotion serves as a finish.

Miss Laird gives a similar treatment in her new modern salon on Fifth Avenue, overlooking the great expanse of Central Park. While, in the salon, one has the benefit of her clever hands in manipulating the muscles and stimulating the circulation, the foregoing treatment is efficacious also for use at home and, indeed, may well supplement the salon treatment. The Rose Laird preparations are available at Saks-Fifth Avenue, as well as at the salon.

THE ART OF MAKE-UP

Make-up, although one of the oldest arts in the world, and certainly a fascinating one, is very little understood by the lay-woman in these United States. Renée Thornton, who gained a comprehensive knowledge of cosmetics from the concert stage, offers this knowledge to the woman who visits her studio on West Fifty-Seventh Street. And an excellent teacher she is, for, in instructing, she insists on her patron doing the actual work.

While receiving her instructions, one is seated opposite Miss Thornton at a table on which are two large make-up boxes, filled with interesting pots and jars of various preparations. Miss Thornton holds up a hand-mirror and tells one how to cleanse the face with her cream—by gently smoothing it on the skin and removing it with an upward movement of the towel. Then, with a bit of cotton, one pats a refreshing skin lotion on the face and allows it to dry. Next in order comes a powder base called "Enamelea," with the appearance of a liquid powder, but with none of the drying harshness of the latter. This is spread on smoothly under the finger-tips, and it leaves the skin in a velvety condition to receive the make-up.

And then the most interesting part comes. Miss Thornton carefully studies one's colouring and selects, perhaps, a rachel powder (Continued on page 126)

POSED BY NAOMI JOHNSON

DOBBS – Fifth Avenue – New York

NEW YORK'S LEADING HATTERS

With a charming curtsy to Spring the Dobbs BLAZER *Hats arrive each year ... and now the* Blazer SUNSHINE *... exquisite in softest felt in a bouquet of lovely colorings ... also in natural color selected Panama! – with the delightful* BLAZER *band especially woven in France for* Dobbs! *All headsizes, of course.* $15.00

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*

Lovelier Hosiery

with beauty and wear

"Sealed in"

HAVE you heard of the magic of "Silk-Sealing" . . . that wonderful Dexdale process which makes pure silk stockings lovelier and more enduring?

"Silk-Sealing" does just what its name implies—it "seals" the tiny fibres composing each single thread in the stocking, making the thread *smoother* and *stronger*.

"*Silk-Sealing*" removes fuzz, makes colors sharper, clearer . . . keeps the lovely, natural silk lustre undimmed and texture exquisitely sheer.

Because "Sealing" protects the threads, "pulls" are rare, "runs" less frequent. Thread-destroying perspiration acids and dirt are repelled.

"On-the-foot" wear tests made by Wellesley and Radcliffe College girls show that Dexdale "Silk-Sealed" Stockings wear *at least one-third longer* than ordinary unsealed stockings!

The cost? No greater—$1.25 to $3.00. All the smart spring shades . . . all weights. Ask us for the name of your nearest Dexdale retailer.

Send for the booklet, "Dexdale goes to College". It tells the interesting story of the College Wear Tests and gives hints on wearing the new hosiery shades. Address Dept. C-3.

DEXDALE HOSIERY MILLS
Lansdale, Pa.

Dexdale

"Silk-Sealed" Hosiery

SMART SIMPLICITY FOR CHILDR

3057

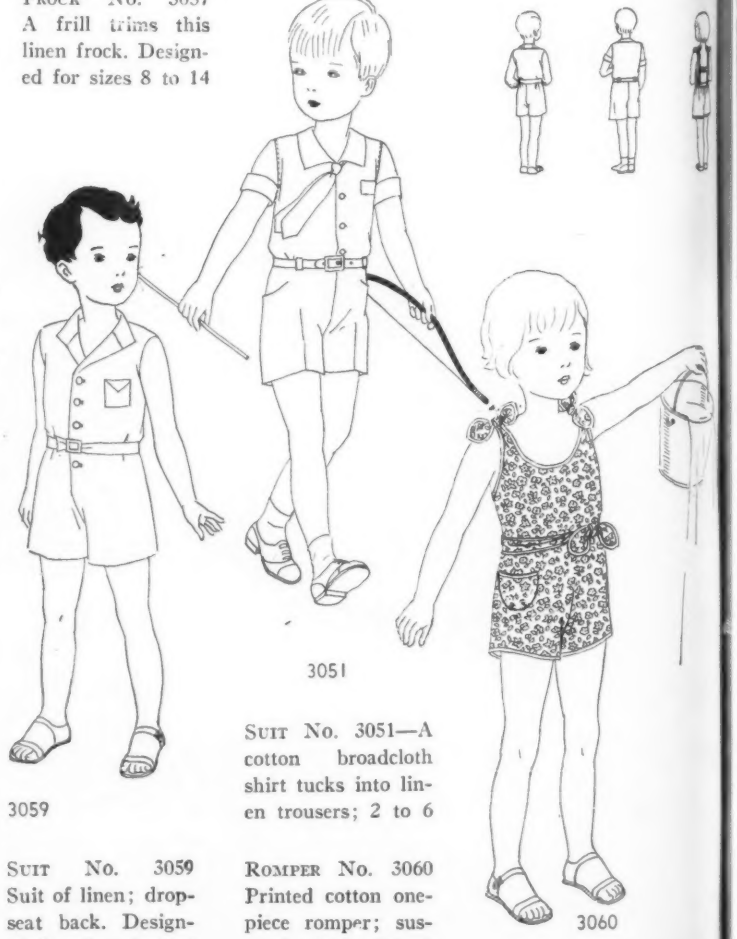
FROCK No. 3057 A frill trims this linen frock. Designed for sizes 8 to 14

3056

FROCK No. 3056 Dotted Swiss; shaped collar and cuffs. Designed for sizes 4 to 14

3058

HAT AND COAT N 3058—Hat and co of printed linen. D signed for sizes 2 to



3059

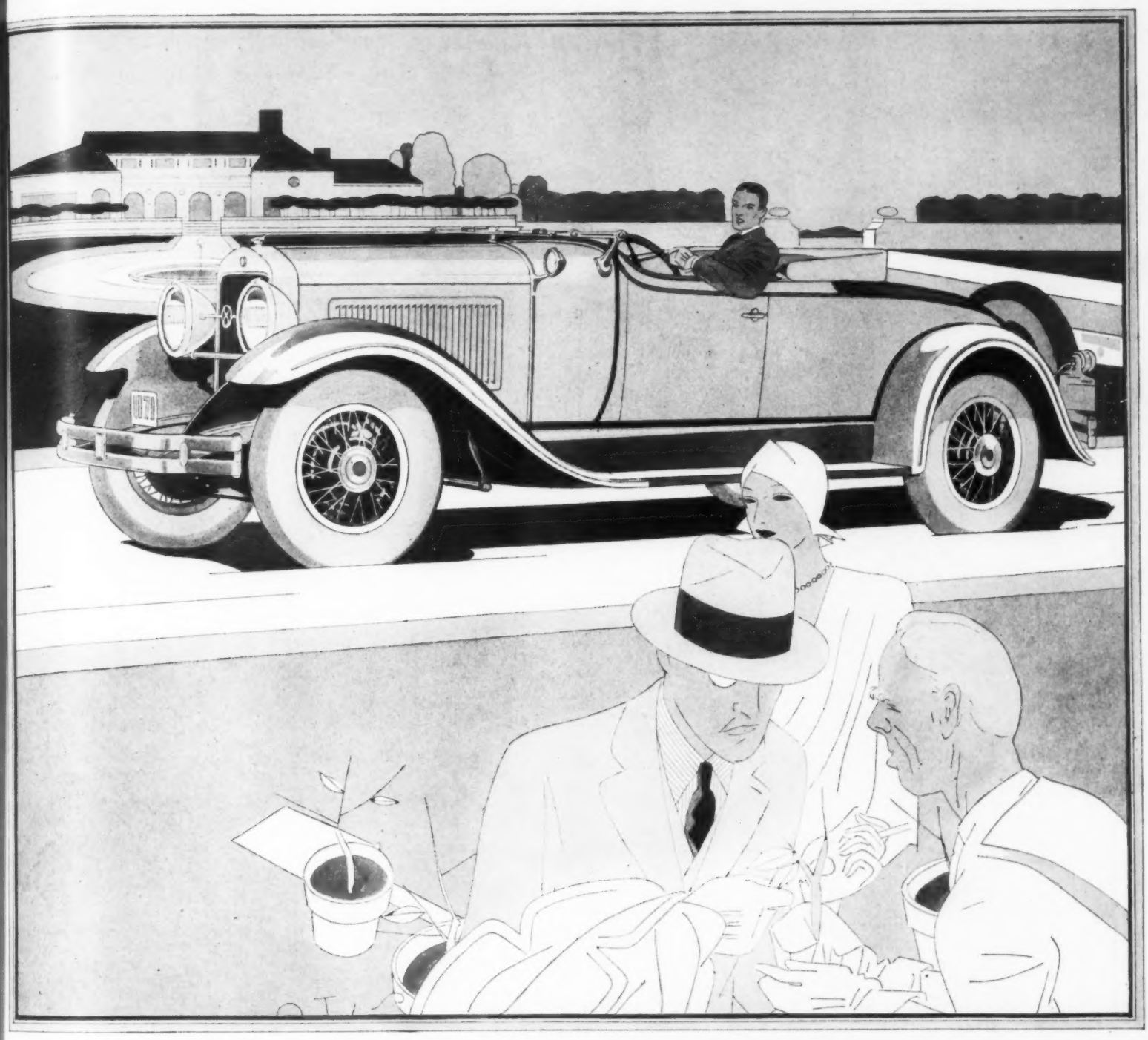
SUIT No. 3059 Suit of linen; drop-seat back. Designed for sizes 1, 2, 4

3051

SUIT No. 3051—A cotton broadcloth shirt tucks into linen trousers; 2 to 6

3060

ROMPER No. 3060 Printed cotton one-piece romper; suspender back; 2 to 8



Studebaker Commander Eight Regal Roadster, for four . . . five wire wheels standard equipment

Experience, rather than Experiment, builds these Champion Eights! By time and by travel, in the hands of one hundred thousand owners, Studebaker's three great Eights—President, Commander or Dictator—have proved beyond all question their enduring soundness. Holding undisputed the greatest world and international records, and more American stock car records than all other makes of cars combined, Studebaker alone can provide Eights which are *seasoned champions*. A Studebaker Eight will cost you less than 14 different sixes but will be worth more than a six when you trade it in. Your Studebaker bears a name famous for 78 years.

STUDEBAKER

Builder of Champions

PRINTED SILK ALPACA

- an important summer fabric -

combined with linen

The perfect spectator sport ensemble . . . one-piece sleeveless dress of printed silk alpaca intricately cut, with bib collar of white linen and woven fabric belt . . . linen jacket cut on crisp redingote lines, beautifully shaped and tailored. . . . *In brown, green, and light blue.*

DE PINNA

FIFTH AVENUE AT 52nd STREET

COSTUMES IN COLONIAL AMERIC

The Thirty-Second in Vogue's Series Of Articles Concerning Period Costume

WHATEVER may be the future history of the mode in America, it will readily be conceded that those fair women who were beauties in the days before Madison was President did not originate a mode. They did, however, adapt and combine their borrowings from the Old World into a type of costume that, for Americans at least, has a permanent interest and is as definite a conception as Colonial architecture or Colonial furnishings, to both of which it is the logical accompaniment.

In costume, as in furniture, it is a vision of the eighteenth century that is evoked by the word Colonial. But, as a matter of fact, the Colonial period goes back for nearly a century before that time of long-skirted satin coats and gaily embroidered waistcoats, of buckled shoes and knee-breeches and ruffled cravats, of quilted satin petticoats under gowns of rich brocades or sacques of Dresden-flowered silks with the picturesque Watteau pleats in the back, of powdered hair dressed high over towering cushions, and of unbelievably tiny satin slippers. The definite colonization of the New World began in the reign of James I. and continued throughout the period of the Stuarts in England and of their successors, William and Mary, Anne, and the first three Georges, being thus roughly contemporary with the reigns of the Louis in France; and the fashions of all these periods had their American counterparts.

MODES AMONG THE EARLY SETTLERS

One might suppose that the mode could have little place in the life of hardship and peril to which these early settlers went. On the contrary, it seems to have become in that isolated life one of the strongest ties with the homeland. One wonders how these Colonial men ever found time to transact the business that took them to London, for their days must have been filled with commissions for wives and mothers and sweethearts, to say nothing of the purchase of handsome raiment for themselves. Old letters are full of queries as to the newer London modes, and even Washington writes at length and in detail of garments to be sent from London for Madame Washington and Miss Custis. At first, these long-suffering gentlemen had also to supervise the making of all this feminine apparel, for the ready-to-wear garment was almost unheard of even at the end of the eighteenth century, and tailors were few among the early colonists. Soon, however, their burdens were somewhat lightened by the coming of competent tailors from London, who created both masculine and feminine apparel in the Colonies for many years. In the eighteenth century, the advertisements of feminine "mantua makers" take their places in the weekly news-sheets, which are so abundant a source of fashion information.

In the days of James I., it will be remembered, the ruff was already passing from the English mode, and it appears but seldom, and always in modest dimensions, in Colonial costume. Its place is taken by the falling band, a stiffened turn-down collar—sometimes lace-edged, but more often plain—, the memory of which lingers in our bandbox, now diverted from its original use to the service of the modiste. It was the wide, flat collar introduced in the next reign into the English mode by the charming Queen from France, Henrietta Maria, whi found greatest favour with the wom of fashion in Colonial America, veloping into the soft white fich that lent such charm to Colonial gow The whisk, also, that wide, flat col of lace shaped to the shoulders a given a Victorian line and used finish the bodices of the later seve teenth century, was also duly honour in America. It appears in many Co nial portraits, made of laces as rare those seen in English portraits, and ev of the newly fashionable black lac

The costumes that accompani these whisks and falls and coll reflected in the same manner the co temporary modes of England. T earliest colonists wore the doublet a hose, which were still being worn the England that they had left, a their ladies were brave in hoops a embroidered stomachers and orna petticoats and ribbon bows, even were their sisters in England. Goverr Winthrop, sent over by Charles I. the wealthy Massachusetts Bay Colon wore the courtly black velvet for st occasions and was vastly chagrin when the governor of the Fren province, arriving unexpectedly, foun him in every-day attire—doubtless t doublet and hose of leather better sui ed to his activities as a pioneer. T letters of John Hall and his mothe Madame Symonds, wife of the Depu Governor, show that that spirited lad —who, until nearly the end of the se enteenth century, lived in the strug gling little settlement of Ipswich, tor by successive Indian massacres—had a wardrobe far richer and more varie than the wardrobe which Pepys, e thusiast of fashions as he was, supplie for Madame Pepys, a member of th fashionable world of London.

Though Madame Symonds seems t have divided her time between the litt settlement of Ipswich and a remot farm so far in the country that a spe cial guard of soldiers was stationed there as protection against Indian at tacks, her son selected her fashionable apparel with a care no less meticulous than that which Pepys, in the most fashionable circles of London, gives to the wardrobe of his wife.

AN EARLY FASHION LETTER

"Lawn whisks," he writes in response to her query, "is not now worn either by Gentle or simple, young or old. Instead whereof I have bought a shape and ruffles, what is now the ware of the bravest as well as the young ones. Such as goe not with naked neckes, wear a black whisk over it.

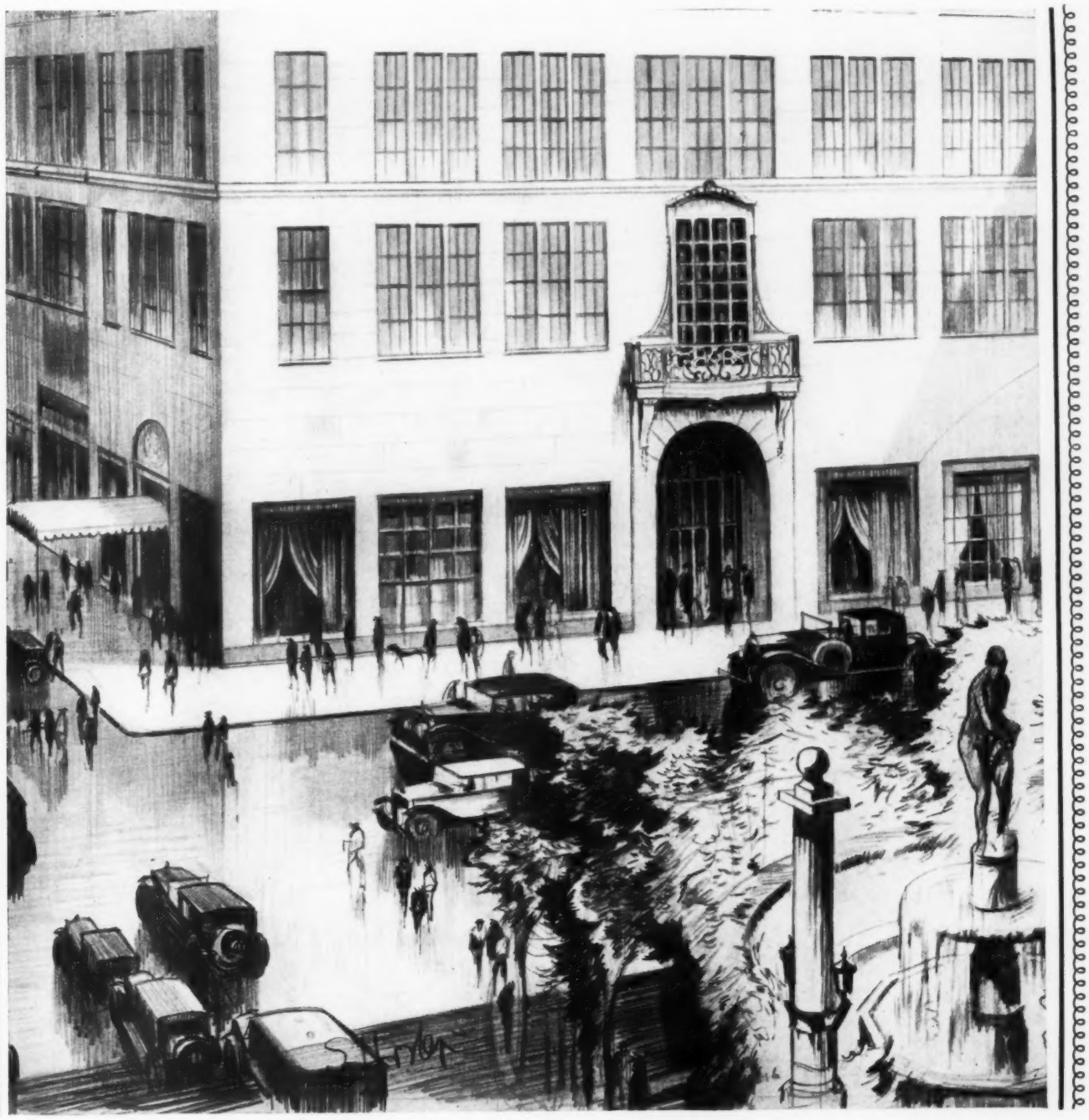
"Secondly you sent for Damson-Coloured Spanish Leather for Women's shoes. But there is no Spanish Leather of that Colour; and Turkey Leather is coloured on the grain side only, both of which are out of use for Women's shoes. Therefore I bought a Skin of Leather that is all the mode for Women's Shoes.

"As to the feathered fan, I should also have found it in my heart to let it alone, because none but very grave persons (and of them very few) use it. That now 'tis grown almost as obsolete as Russets and more rare to be seen than a yellow hood. But the thing being Civil and not very dear, Remembering that in the years 64 and 68, if I mistake not, you had Two Fans sent, I have bought one now on purpose for you, and I hope you will be pleased.

"As to yr Silk Flowered Manto, I hope it (Continued on page 114)

An Impression

OF BERGDORF GOODMAN . . . ON THE PLAZA



Bergdorf Goodman are again proving their authoritative influence in presenting their interpretation of the spring and summer fashions to the smart American world. A flair for predicting the smart mode . . . a genius for executing it . . . a finesse for portraying faultless taste and consummate line . . . these have gained for Bergdorf Goodman clothes and accessories their unquestioned leadership.

BERGDORF GOODMAN

NEW YORK

without being extravagant you can hav
the finest name in **sterling** ... gorham
a complete service for eight costs as little as $232

STEICHEN

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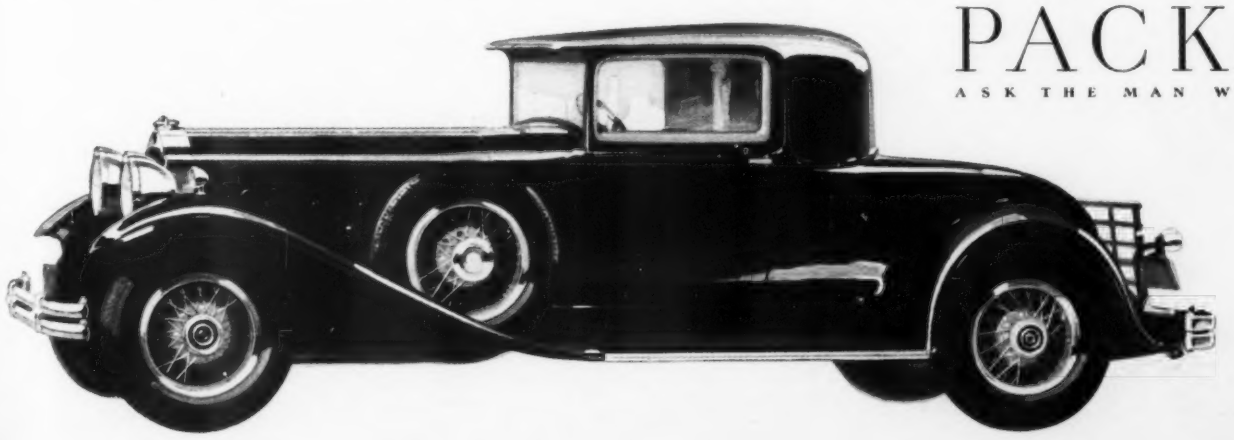

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It is only recently that the problem of this, the room that distinguishes the homes of the Twentieth Century from the homes of all previous centuries, has been stated by architects and interior decorators.

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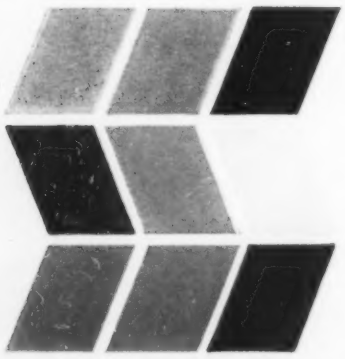

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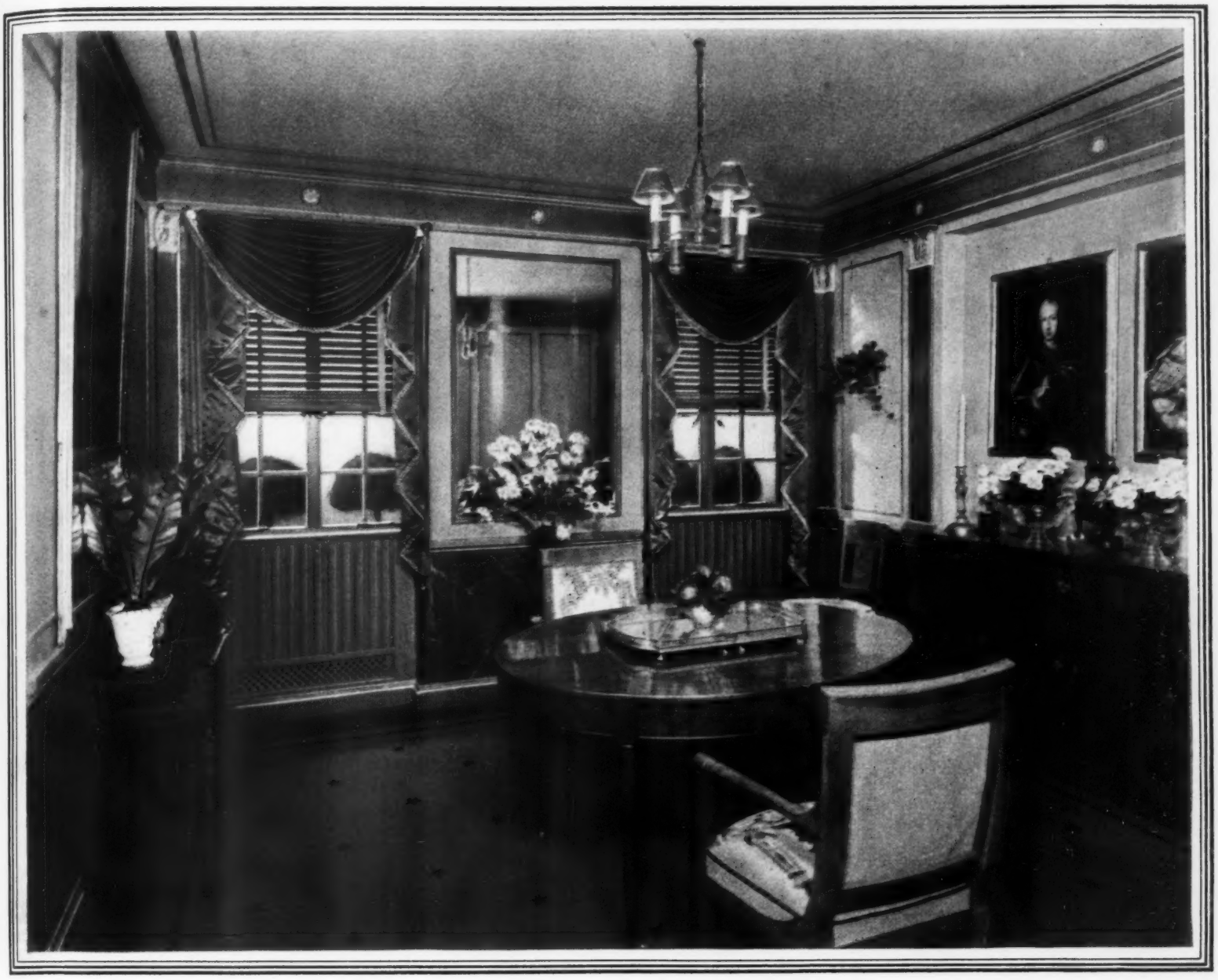

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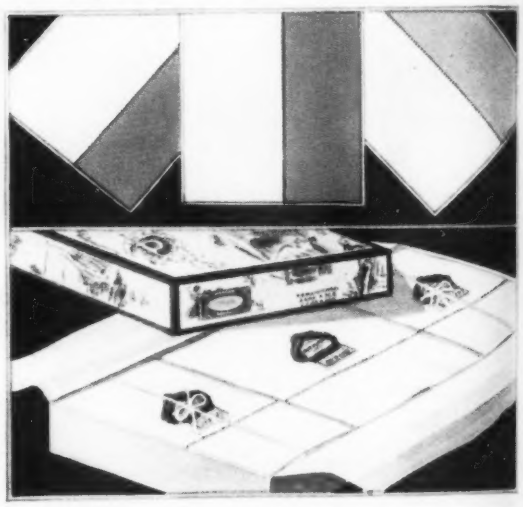

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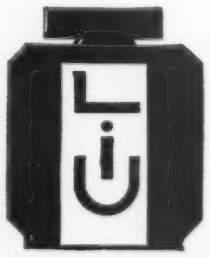

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Thirty Dollars

COSTUMES IN COLONIAL AMERIC

(Continued from page 110)

may please you; Tis not the Mode" (a word clearly deserving its capital letter) "to lyne you now at all; but if you like to have it soe, any silke will serve, and may be done at yr pleasure."

Truly a handsome garment must have been this flowered manto, for it was enriched with silver clasps and detachable sleeves of embroidered satin and its cost is recorded as thirty pounds, the equivalent of about eight hundred dollars to-day. A similar magnificence characterizes Madame Symond's wardrobe in general, though her husband was a man of only moderate wealth and she herself must have seen comparatively little of the most fashionable society in the Colonies. Of fans, she had an astonishing variety—of tortoise-shell, of black feathers on a silver mount. Her hoods reflected every passing mode in England; they were of lutestring, of tiffany, a sheer silk stuff like the modern silk bolting-cloth, of yellow bird's-eye, such as Pepys records purchasing for his lady, of spotted gauze for summer, and of black silk when the black French hoods became the mode. Yards upon yards of scarlet and of pink gauze appear in the accounts rendered by this dutiful son and must have formed amazingly youthful apparel for a woman already a grandmother; but, in truth, the Colonial mode knew nothing of that modern fashion which decrees sober colours for age and was the more picturesque for its lack of such knowledge, having a dignity and distinction above mere matters of colour.

PETTICOAT PRESTIGE

Even in the seventeenth century, the petticoat, displayed in a wide panel in the front of the gown, was the decorative feature of the costume and was enriched with quiltings and many kinds of embroidery. Son John's wife presents to Madame Symonds a "light violet-coloured Petti-Coat . . . as being Grave and suitable for a Person of Quality." A fair lady of the wealthy Virginia colony numbers among her petticoats one of olive silk, one of velvet, one of white striped dimity, one of tabby—the modern moire silk—, and one of flowered tabby. Calico, now fallen so far down from its high estate, was a vastly fashionable material for the overdresses that accompanied these decorative petticoats and was often lined with silk or satin. Scarlet capes, long and ample and hooded, were a favourite outdoor garment throughout the seventeenth century for both men and women and were worn even by sober Quakers and serious Puritans. Not until the nineteenth century did the mode really abandon this gay and comfortable garment. It is recorded that, at a meeting held to devise aid for the Continental soldiers during the Revolution, Madame Trumbull rose and taking off her splendid scarlet cloak, which had been a gift to her from Count Rochambeau and must, therefore, have been in the height of fashion, added it to the heap of contributions and that this cloak was later cut up to make facings for the uniforms of the Continental soldiers.

With the passing of the hoop from the English mode, that garment promptly suffered the same brief eclipse in the costume of the Colonies, being replaced by the graceful, flowing robes and draped mantles of the Charles I. mode. This fashion may be seen in the portrait—now in Pilgrim Hall, Plymouth, Massachusetts—of the lovely Penelope Winslow, who also adopted a slight variation of the charming coiffure of Henrietta Maria and drew the hair smoothly back over the top of the h leaving masses of soft curls at side of the face, but omitting the ening little fringe of curls across forehead. At this period, the of woman, for the first time in turies, came out from beneath its only to retire again in a few years neath the curling perukes of Ch II.'s day, with their tantalizing "h breakers" and "confidents."

CAVALIER MODES

These cavalier modes were, of co regarded with greater favour in cavalier colonies of Virginia and South, but their influence was throughout all the Colonies. Such treme modes as the petticoat bree from Versailles were seldom seen this country, save on certain sailor who created a great stir with them sober Boston. The ribbon knots, h ever—though less extravagant and sober of colour—, the cavalier cu Governor Coddington of Rhode Isl even followed the extreme mode wearing them considerably shorter the left shoulder than on the righ the white cravat with long, ma ends, and even the lace-ruffled s kirk appear on many Colonial di taries, while the famous coat of Ch II. found ready welcome and beca in its later developments, the m familiar of Colonial costumes.

The virago-sleeve, with its s puffs and ribbon ties, was worn to extent that called down the stric of the ever-present moralists, and widening skirt and the low-cut, poi bodice, usually filled in with a white kerchief, are faithfully reflec in America. It is on such gowns this that one sees the black lace wi recommended by Madame Symo son, and often it is accompanied a black apron of a lace resembli Chantilly, for the decorative apron an important part of Colonial costu throughout a great part of the per On shoes, roses and ribbons or stri of gay colours prevailed before the of the Colonial buckles so extensiv revived in recent seasons.

A PROSPEROUS PERIOD

With the eighteenth century co the true era of Colonial fashions. Li in America was no longer one of most unrelieved hardships and dang The old pioneers had come, settled t new land, prospered, and passed awa leaving the fortunes they had amass the spacious homes they had bui and the industries and commer that they had established to th more fortunate descendants, who, i turn, prospered greatly in their ne country and, despite the growing fri tion with England, continued to im port and wear its newest modes. Gre estates had been built up, and eve year saw an increase in the buildin of the handsome Colonial mansion, i which life was lived on a scale of lux ury and hospitality made possible b the slavery that had been a feature of Colonial life from the earliest days Opposition to slave-holding had, it i true, begun in the Colonies even before the end of the seventeenth century, bu the keeping of domestic slaves, at least was still general among people o means, even in the North, until well after the Revolution, while, in th South, it was the very foundation o that distinctive social life—picturesque romantic, and brilliant, the South "be fore the War." With wealth, leisure, an social order comes the development o the true woman of fashion in Colonial America. (Continued on page 116)

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Sunday Night at the Country Club...

A charming arrangement in organdie...

Chosen at random from a mode that is a revelation of beauty and rarity, devoted to the woman with social obligations to maintain and a personal obligation to excel.

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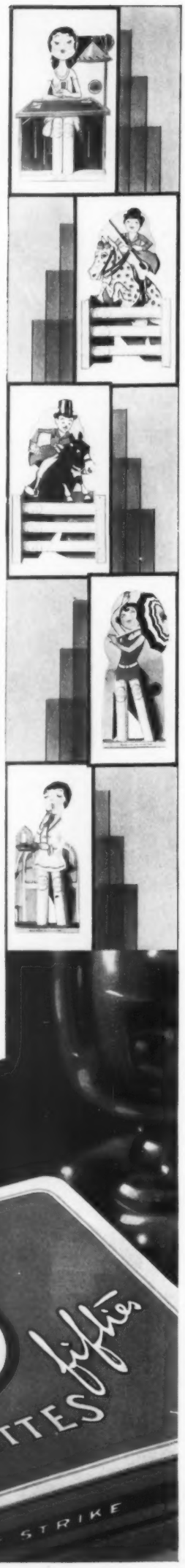
How can you get them? You'll be pleased to know that there's one tucked in every flat fifties tin of your favorite cigarette . . . Luckies, of course. Start now—and you won't be happy until you get a complete set of twelve.

"It's toasted"

Your Throat Protection—
against irritation—against cough



COSTUMES IN COLONIAL AMERICA

(Continued from page 114)

The chief characteristics of this eighteenth-century feminine mode, in America as in England, were the hoop, the ornate petticoat, the elbow sleeve ending in a series of lace ruffles and replacing entirely the virago-sleeve with its puffs, and the immensely high, powdered coiffure. The masculine mode was a series of variations on the theme of coat and vest and knee-breeches, usually of satin or velvet and accompanied by a powdered wig—a rich, handsome, and distinguished mode, the last of the truly decorative masculine modes. There is infinite variety in the forms assumed by both masculine and feminine apparel throughout the century, but the basis of the mode remains the same. Fundamentally, they are all reflected French modes, for, even when the ports of England were closed against France in times of war, they opened to permit the entry of one of the famous French fashion dolls, an alabaster doll nearly four feet high, which journeyed regularly to England and was known as the *"Grand Courrier de la Mode."* Many similar dolls of smaller size and lesser importance were sent by Englishwomen to their relatives and friends in America, to become leaders of the mode for a time and later, when their day was over, to become the dearest playthings of Colonial small girls. These costume dolls have remained a feature of the great dressmaking houses in Paris, and recent seasons have seen something of a fad for similar dolls, dressed in every sort of extravagant or exotic costume and used as accessories of decoration.

Even in the days of Charles II., it will be remembered, the hoop was beginning to make its presence felt beneath the draped overskirt and petticoat, and, by the beginning of the eighteenth century, it was firmly established in the mode. It continued to spread its widening circles until the reign of George III., when it began to shrink and received, so to speak, a temporary *coup de grâce* from the French Revolution and the following Directoire modes—temporary, only, for never has the hoop been more lightsome, more all-encompassing than a bare half-century later in France of the Second Empire, Victorian England, and America in the days preceding the Civil War. Who can say with certainty that some future attempt to reenter the mode may not meet with a similar success, for the charm of the hoop frock is undeniable?

HOOP-SKIRT FASHIONS

In its earliest form, the Colonial hoop-skirt had something of the bustle silhouette, and with it was worn a snug, low-cut bodice extending in an overskirt looped up and back to show the greater part of the petticoat, a garment sometimes known as the polonaise. This polonaise might be of rich brocade or gaily flowered silk over a plain satin petticoat, or the order might be reversed. As the hoop widened and tended to assume the rounding lines of the true hoop, the overdrapery tended to shake out its folds, and thus was developed a costume strikingly characteristic of the Colonial mode, a dress of rich brocade or Dresden-flowered silk with a snug bodice decidedly emphasizing the bust and having close sleeves ending in lace frills at the elbows and joined to a straight, full skirt, which opened in a wide panel in the front to show a petticoat of contrasting colour, brave with quiltings, embroidery, or ruffles. From the Louis XV. mode, this type of gown adopted the Watteau pleat, and, in this phase, it was known as a sacque or a Levi and seems to have been regarded as garment for somewhat informal wear, tradition that has clung to the Wa teau pleat even within the memory the present generation, though th Colonial sacque is every whit as co fining as any other version of this snug bodiced, hoop-skirted mode and mu have been worn over a snugly lac and decidedly stiff corset.

The petticoat, though one of th most striking features of this Coloni costume, was not, however, an essenti one. In the reign of George I., the En glish mode acquired a marked interes in a costume featured in Paris in recen seasons (though longer of skirt), costume of plain coloured stuff mad with a long, straight, snugly wrappe bodice and a very wide, full skirt. I England, this bodice was usually cu low and sometimes finished with little frill of lace or soft white stuf but, in America, it was very often accompanied by a fichu and, sometimes by a Colonial version of the stomacher made of lace and embroidery and wid ening from its V point all the way t the neck where it joined a low straight collar. When the bodice wa plain and worn without the fichu, it severity was usually softened by little bows of ribbon set just at the edge o the corsage, exactly in the middle o the front, and known as breast-knots So high in favour were these corsage ribbons that they appear on most of the orders sent to England in this period, including those which Washington sen for Madame Washington and her daughter. There was, we are led to be lieve, more in these apparently simple little knots than met the eye, for a writer of the early days of the reign of George I. confides to a correspondent:

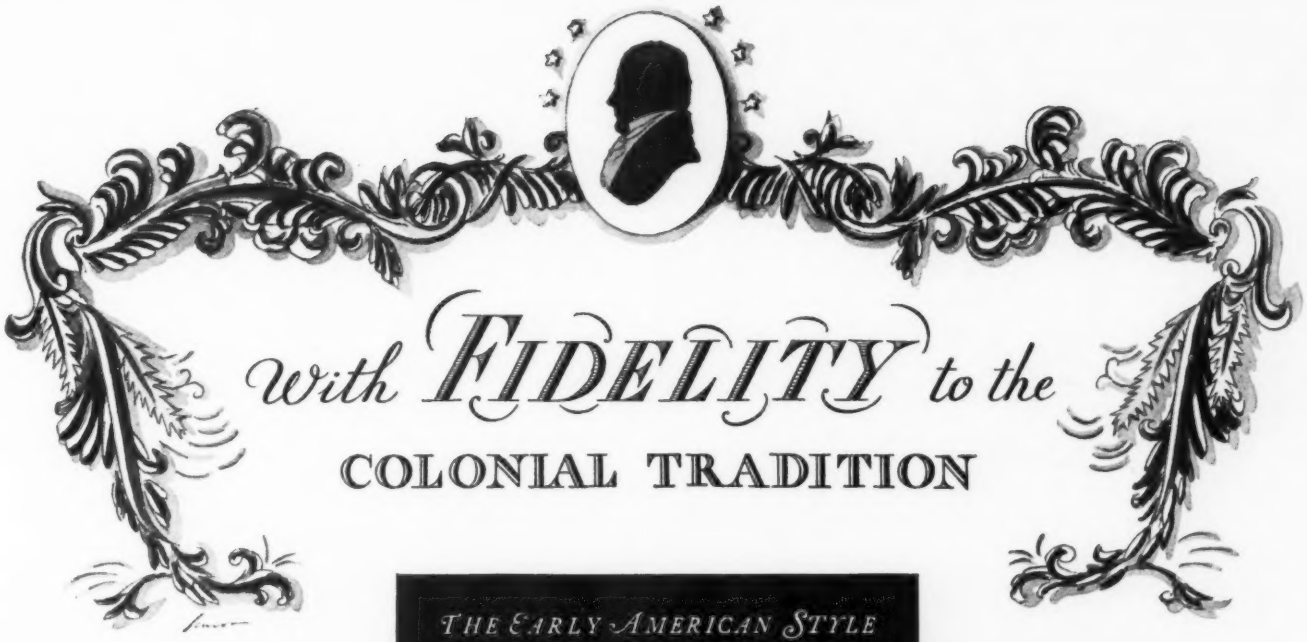
A KNOT OF RIBBON

"As the breast-knot allows a good deal of ingenuity in the delicate choice of colours and disposition of figure, I think it may be indulged, but very sparingly, and rather with a carelessness than the least affectation. It seems there is a fashion even in the colours of ribbons, and I have observed a beautiful purple to be lately the general mode. It is not the beauty of the colour that recommends it, so much as the symbol it is said to bear."

Towards the middle of the eighteenth century, a passion for flowers, real or artificial, succeeded the passion for ribbons started by the Stuarts more than a century before, and the quaint "bosom bottles" succeeded the breast-knots. These little flat bottles were made of glass or silver and held the water to preserve the freshness of the corsage bouquet of natural flowers that now replaced the ribbon knots.

In the earlier years of its revival, the hoop-skirt, in both England and America, swept the floor, and the petticoat often extended in a long train, but, with the reign of George II., the influence of the Louis XV. mode brought an abrupt shortening of the petticoat, revealing trim ankles and dainty feet shod in buckled shoes with the red heels of the French court. The hoop was now often reduced and flattened from front to back and supplemented by pannier hoops on each hip over which the dress was looped and draped, while the petticoat became more truly an apron front of sheer white stuff, frilled and ruffled, over which the bodice came to a sharp point.

Skirts were a trifle longer in the George III. mode, and, at times, the trim ankles suffered eclipse. The petticoat or apron front of sheer white stuff, some- (Continued on page 118)



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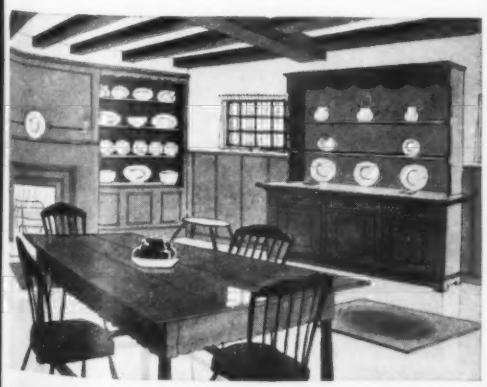

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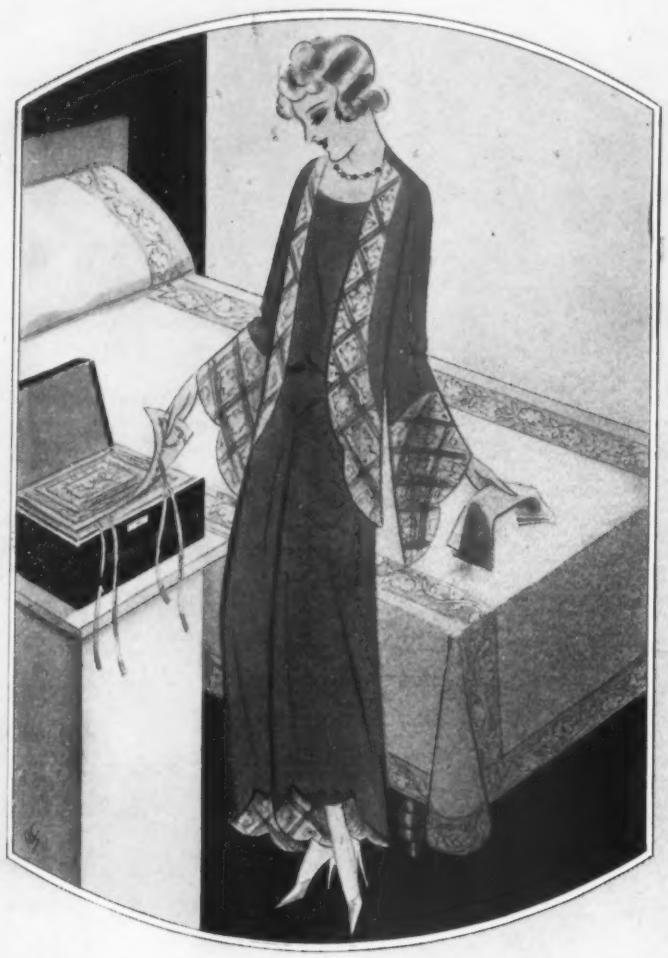

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COSTUMES IN COLONIAL AMERICA

(Continued from page 116)

times adorned with festoons and bows in addition to its ruffles, continued in favour, and over this sometimes appeared a second petticoat of white satin opening in a panel in front, while wide white ruffles fell from the elbow sleeves almost to the hand. The dress proper, tending to become the minor rather than the major part of the costume, consisted of a sacque or polonaise sometimes puffing out in draperies, which fell to the bottom of the petticoat, in back only, or, again, looped in panniers on the hips, but showing a generous breadth of petticoat all about the back. About the top of the bodice is often worn a voluminous kerchief of gauze or fine linen, which exaggerates the line of the bust as the panniers exaggerate that of the hips. The mode has thus passed from the simplicity of the flowing robes of Henrietta Maria to a silhouette almost as artificial as that of the Elizabethan mode—almost, but with a vastly important difference. There is, despite its artificiality, not the slightest danger that any one will ever overlook the charm of the woman beneath the eighteenth-century mode. Artificial her costume may be, but it is an expression of the very artificiality that is so large a part of her feminine charm. She is never submerged by glittering magnificence, as was the Elizabethan beauty. On the contrary, her costume is the essence of feminine daintiness, the foil of her daring and spirited beauty.

Decorative though she may have been, however, the Colonial beauty was not idle, nor did she in the eighteenth century depend upon England for all her finery. The descendants of Mrs. Charles Cotesworth Pinckney, who lived in that city of Southern belles, Charleston, South Carolina, have still a beautiful gown of yellow brocade, the material of which was one of three lengths woven from silk raised and spun by their Colonial ancestress. The other two lengths had most distinguished destinies, for one was sent as a gift to Queen Charlotte, the wife of George III., who had it made into a gown that she wore at her receptions, and the other was made into a "nightgown"—presumably what we should call a dressing-gown—for Lord Chesterfield.

THE EIGHTEENTH-CENTURY GALLANT

A decorative, yet essentially dignified figure is the eighteenth-century Colonial gallant with his richly embroidered satin waistcoats, his velvet coats, his powdered wigs, and his immaculate neck-cloths and cravats—a meet companion for the dainty, exquisite Colonial beauty. The coat and vest that he received from England had looked upon the long-skirted coat and decorative gilet of the Louis XIV. mode and greatly benefited by the look. The coat of bright-hued satin or velvet came almost to his knee, giving just a glimpse of breeches to match, snugly fitted at the knee. This coat had acquired a slight nip in at the waist and a decided and dashing flare to the skirts, wide turn-back cuffs, embroidered and buttoned back, and slit pockets low in the skirts in front and embroidered or trimmed with buttons. It opened to show an elaborately embroidered satin waistcoat in contrasting colour and nearly as long as the coat itself.

A portrait of Governor Bowdoin as a young man, now in the Walker Art Gallery at Bowdoin College, shows to perfection the beauty and distinction of this costume. The loose, collarless coat of a deep claret coloured velvet, with three-quarters length sleeves turned back in a deep cuff, unadorned but revealing a brilliant lining, is drawn back to show the Colonial waistcoat derived from that French gilet which has played so important a part in later feminine modes. The waistcoat is of gold coloured satin cut on a slight curve and fastening down the middle of the front to above the hip-line, opening slightly from that point nearly to the knee. An elaborate bossed design in velvet of the same shade, admirably adapted to the line, forms a border about the waistcoat, wider at the bottom, and covers the shaped patch pocket, which is set on at the hip-line. Full, white sleeves drawn into a narrow band at the wrist and spreading over the hand in a pleated frill appear below the cuff of sleeve, and the waistcoat cut slightly low at the neck shows the ruffled shirt frill, which serves as cravat for the stock collar. The hair—young men did not, as a rule, wear wigs—is brushed back in full waves from the forehead and falls in beautifully curled ringlets down each side of the face to the shoulders. The face it frames is strong, thoughtful, and essentially masculine. When the sober-minded dressed like this, one can imagine the array of the dandy. Small wonder that one Colonial bride is recorded as dissolved in tears on her wedding-day for the pathetic reason that the bridegroom in his dove coloured velvet and satin completely outshone her at the wedding ceremony, a sort of rivalry which no bride of to-day need fear.

MASCULINE MODES

As early as the days of Queen Anne, we see the man of fashion emphasizing the flare of his coat by buttoning one or two of its many buttons just at the waist-line and by pleating set in on each hip. Sometimes, both waistcoat and coat are shortened decidedly, and the dandy rejoices in a new acquisition, a breeches pocket, into which he thrusts his hand, opening the coat and pushing aside the shortened waistcoat. This effect of nipped-in waist and flaring coat skirts was further emphasized in the time of George I. and reached its climax in the immensely flaring coat skirts of the time of George II., followed by the inevitable reaction and the appearance of the tail-coat in the reign of George III. This tail-coat was sometimes cut back on a gradual curve ending in a square tail across the back and worn open over a vest as short as that of the masculine mode of to-day and with snug, black satin breeches. At other times, the coat was made double-breasted above the waist, and the tail effect was attained by cutting the front off sharply at the waist-line as far back as the hips, making a type of coat much worn in the Revolutionary period. The snug knee-breeches are a characteristic feature of the late eighteenth-century mode, the last phase before the modern trousers, which make their appearance early in the nineteenth century.

HISTORIC COIFFURES

The eighteenth century brings a change in coiffures as great as that in frocks and tending to the same artificiality. It is the great age of paint and powder and patches, of headdresses towering to such heights that the backs of chairs had to be raised to support them, just as the arms of chairs had to be eliminated to accommodate the hoops. The beginning of the change (Continued on page 120)

The girl of your dreams.. Linda Watkins

THAT much-sung "girl of your dreams" come true! What masculine eye wouldn't recognize her in the disarmingly lovely heroine of *June Moon?*

Young and blonde and wistful she is... Beautiful in a corn-flowers and starched-ginghams sort of way . . . With a slender grace that is Linda Watkins' own—and a hint of endearing awkwardness that is consummate good acting!

A complexion all roses and cream and peaches, of course. A complexion cared for with Lux Toilet Soap! For like so many other women of the stage (and 9 out of 10 screen stars!), Linda Watkins depends on this fine white soap for the gentle skin care that life in the theater makes necessary.

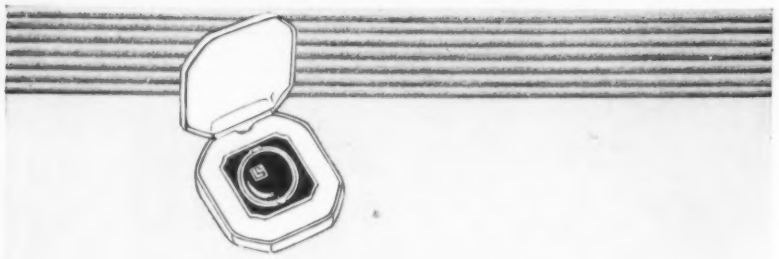
"Soft smooth skin is very important to a star's success," she says. "And indeed I think it is the most compelling charm that *any* girl can have. I am devoted to Lux Toilet Soap."

You will want to try it, too. You'll be delighted with its quick, caressing lather, with the enchanting velvety smoothness it gives your skin. You'll decide that this fragrant white soap is quite the nicest soap you've ever used. You'll want to use it for your bath and for your shampoo, too.

Here's luxury such as you have found only in the finest, most expensive French soaps—for just 10¢! Small wonder the lovely stars are so enthusiastic about it!

Order several cakes and begin to enjoy it as Broadway and Hollywood do—today.

★Be it said to the glory of the Literary Guild's Training School that Linda Watkins was one of its first pupils! Her first professional appearance was made in *The Devil and the Cheese.* Since then she has won a large and devoted following through her competent, sympathetic portrayals in *The Ivory Door, The Trap, The Wild Duck, The Lady from the Sea,* and, this season in a lighter vein, *June Moon.*



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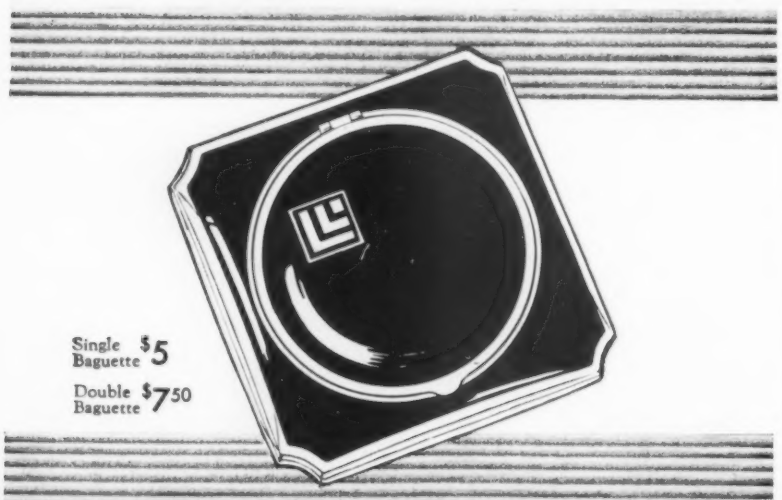

Single Baguette $5

Double Baguette $7.50

parfums

LUCIEN LELONG

paris

COSTUMES IN COLONIAL AMERICA

(Continued from page 118)

comes when the flat-crowned coiffure of Henrietta Maria gives place to the pompadour, which so long preceded the gay French Marquise from whom it takes its name.

Like most great things, it began modestly, this pompadour, but it soon formed an alliance with powder and pomatum, and, after that, its rise was rapid. Only the women of Benares with their immense brass jars of Ganges water on their heads could tell how any woman could bear intact upon her head so vast and so apparently unstable a weight as the late eighteenth-century coiffures and yet contrive to look calm and charming beneath it. Gauze may be the lightest of stuffs, but when Léonard, the famous coiffeur of Marie Antoinette, uses fourteen ells of it to dress his mistress's hair, one begins to feel a sense of its possible weight, especially when taken in combination with a towering cushion, two pounds or more of powder, countless sticks of pomatum, jewels, ribbons, feathers, and false hair, built up to a yard or more in height.

Fortunately for the Colonial beauty, only a modified form of this towering head-dress reached the colonies, but even this was so elaborate that it could be done only about once in three weeks. The permanent wave is not so new an invention as one might imagine. On the contrary, one finds a coiffeur of the late eighteenth century advertising to his fair patrons,

"A new method of stuccowing the hair in the most fashionable taste, to last with very little repair during a whole season. Price only five guineas. N. B. He takes but one hour to build the head, and two for baking it."

Small wonder that the Directoire mode brought another supposedly modern coiffure, nothing less than bobbed hair, known to the fashions of the day as the *coiffure à la Titus*. But, whatever its defects from the point of view of hygiene, the powdered hair of Colonial days was a vastly becoming coiffure, the fitting crown for the exquisite artificiality of the costume of the day, the one possible frame for the make-up of rouge and powder and patches.

COLONIAL CAPS

Caps of many kinds found favour with the eighteenth-century mode. There was the queer, little, upstanding, fluted cap, like a little row of organ pipes across the top of the head, known as the commode or the fontange, from the name of that mistress of Louis XIV. who invented it. At a later period, great favour was accorded to a large, rather shapeless cap of light material with a fluted frill, which may be seen in some of the portraits of Martha Washington and was sometimes known as Queen Charlotte's cap or the Queen's nightcap. The Oriental turban was also an approved head-dress and was usually made of orange coloured silk or gauze and trimmed with a paradise plume, the decorative value of which the Colonial beauty had already discovered and enjoyed unrestricted by protective laws or the reproval of bird lovers' societies.

For outdoor wear in winter, she had headgear of beaver and silk and velvet, all very much feathered—was not this the age of Gainsborough?—; and, for summer. she had hats of straw, either of her own weaving or of Italian straw imported from Leghorn, which had the modern habit of costing as much as fifty dollars and the totally unmodern habit of lasting for a dozen summers or more. The plaiting of straw and the making of straw embroideries were types of fancy-work much in favour with the Colonial younger set.

The accessories of this Colonial mode were many and of unusual charm, and a great number of them still survive. The fans of Madame Symonds, even in the seventeenth century, were of notable beauty, and the eighteenth century saw yet lovelier ones. Carved ivory fans were brought from the East. Painted fans, veritable works of art, were made by artists of note in France and England. There were charming gloves, soft little mitts of purple kid daintily embroidered, elbow gloves drawn into a series of puffs on the arm by little tasselled gold cords, and long gloves held smooth by "glove-tightens" of horsehair.

The shoes of the period were impossibly small and dainty, of soft leather or silk or brocade, with thin soles and the highest of heels of the Louis XV. type or lower ones of the "baby Louis" style. They were gay in colour, often with the red French heels, and were fastened with straps or the Colonial buckle of smaller size than that worn by men. They were usually made of pinchbeck, an alloy of copper and zinc, and set with garnets or paste brilliants. In the days of Marie Antoinette, many of them were adorned with paste diamonds and emeralds, after a fashion originated by the French Queen and the ladies of her court, who, of course, wore real jewels. For street wear, clogs or pattens of wood and metal, lifting the foot several inches from the ground, were worn over the thin shoe. The heavy modern walking shoe was unknown to these ladies of the diminutive feet.

MODES MASCULINE AND FEMININE

Muffs were an indispensable part of the costume of both men and women. Those of women were sometimes made of ribbon and lace in the French fashion, but more often of fur, sometimes, of two or more varieties set in alternating blocks.

Not unnaturally, in view of the rather confining mode adopted by both men and women, the négligé and the dressing-gown became of considerable importance in this period. The favourite garment was a loose robe brought back from India by the East India Company and known as a banyan or banian, taking its name from the title of the Indian official who originally wore it. In the Colonies, it was worn principally by men, after it had undergone a considerable transformation. It was made of rich damasks and brocades and was considered sufficiently formal for all the less formal hours, being worn even by business and professional men in their offices. It was, also, rather a favourite with portrait-painters.

Though women, also, wore the banyan, in general they preferred the Levite or sacque, or a "nightgown," which was not a garment for night wear, but a wadded silk affair serving the purpose of a room robe. The possibilities of the modern tea-gown and négligé were yet to be discovered.

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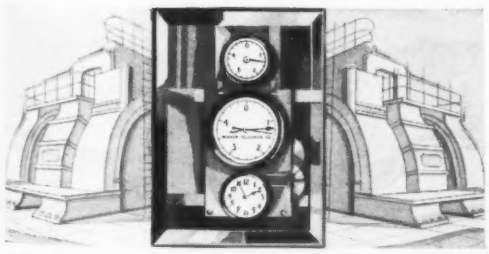

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And the most astonishing thing about this new Linit Beauty Bath is not only its low cost, but that the results are immediate. You need not wait weeks for some sign of improvement—instantly you sense the refreshing difference in your skin.

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AN INTERNATIONAL REVIEW

A Young Man of Manhattan Makes A Report on the Mode Here and There

LONDON: Less uniformity of taste. More elaboration. An English crowd, at a ball in London, looks more exciting than a crowd in New York.

PARIS: In Paris, one is more often struck by the extravagant chic and beauty of certain women than in New York, where, in spite of the vast expenditure of money, there seems less luxury and less wild expenditure. Here, also, clothes are so beautifully made and cut that one is not conscious of the difficult workmanship.

NEW YORK: Too many people buy copies of the French "*grands succès*." At a ball, all the débutantes seem to be wearing the same dress, most of them being ready-made copies, with the tags just torn off. There are far more good models than there are smart women to wear them, which makes the good models appear less good. More rank bad taste would give a really beautifully dressed New Yorker a better chance to show off. American women have forgotten their waists in thinking of their hips. Narrow hips are very necessary, but rolls of fat above ruin any woman's appearance in the new clothes.

JEWELLERY

LONDON: Jewellery in London is rather old-fashioned and apt to be badly set. Of course, there are celebrated collections of jewellery, like Lady Rosebery's pearls, which are still worn in several rather short ropes, hanging from a large diamond clasp, because the present Lord Rosebery does not want them restrung, as they had belonged to his mother, the late Lady Rosebery, née Rothschild. The best jewellery is said to be bought by the Rajahs and Ranees of India, and this is to some extent proved by the marvellous diamond bracelet belonging to the Ranee of Pudukota. Her earrings, of which the Maharanee of Cooch Behar has duplicates, consist of three tremendous pear-shaped pearls, hanging from triangular brackets of baguette diamonds. The Hon. Mrs. Ronald Greville's emeralds are, perhaps, the finest in the world. Baroness d'Erlanger has a notable necklace of square emeralds. In New York, such jewellery would not be thought real.

PARIS: In Paris, jewellery is the most beautiful in all the world. One look at the jewellery windows, either in Paris or at Le Touquet, where much jewellery is bought in mad or rash moments, reveals emeralds an inch and a half square and diamonds as big as walnuts. At casinos and at parties in France, people who seem comparatively poor wear a great deal of very good jewellery in fine settings.

NEW YORK: One is impressed by the fact that much more is spent on expensive details, and less on the "*grandes élégances*." Here, there are, just as in London, famous collections of diamonds, but, on the whole, women who drive about in Hispanos seem, often, to wear little solitaires and one brooch, while some one in Paris, driving her Buick, may have diamonds from her wrist to her elbow.

SHOES

LONDON: Shoes are quite hideous, for several reasons. Firstly, the women's feet are ugly; secondly, shoes are made for entirely practical reasons; thirdly, they are often badly made. No one ever looks at English women's feet, except, of course, when they are shod in good English sports shoes, which are the very best in the world, perfect in form and fit.

PARIS: Everybody's shoes are made to order, and heaps of them do not fit. They are plainer and look different and more modelled to the foot, and, what is more important, they do not take away from the interest of the dress or hat, but are in harmony with the ensemble with which they are worn.

NEW YORK: There are too many ready-made shoes, expensively and elaborately cut, and too many shoe novelties. A shoe to be truly smart should have a subordinate chic.

FLOWERS

IN EUROPE: One is apt to see a woman wearing a great bunch of tuberoses, held up by three or four square diamonds. In America, the white orchid, worn without greens, is the smartest flower for evening wear.

BEACH CLOTHES

ANYWHERE: Very big, plain straw hats look best with workmanlike pyjamas. On the whole, bathing-clothes look much better when they may be crushed and wet without losing their charm. And it is quite impossible to go on being a gilded lily on a beach, where sand will inevitably stick to the make-up and the coiffure yields to the caprice of every wind that blows.

HATS

ANYWHERE: Hats, to look really chic, should look too shallow and equally so at the back and front. Sometimes, the brim is longer in front, more often at the back. Good jewellery is again being worn on hats. Many women have clung to this fashion, all through the period when it was considered vulgar thus to show off one's possessions, and now they feel they have won a victory. Hair should be pulled out "to soften the face." It can be pulled out on the sides or in flat ringlets high up on the temples. This has been particularly well done by South American women. It is easier for most women to look chic without a brim. It is especially easy to wear these hats now that there are so many side-pieces, so many turned-back brims, which make the neck thinner and longer. It is, of course, most important that one should use the right cosmetics and a good deal of lip rouge with a toque.

CHIC

EVERYWHERE: Chic and prettiness are not of the same calibre, and chic is the more powerful stimulant. The essence of chic is, again, to appear extravagantly lovely. Last year, women only grasped at the idea and tried to reconcile it with the short, straight dresses. Last year, women had to look as if they had economized on the material, even to removing the sleeves. This year continues the greatest change in fashion in the last eight years. This year, everything trails or sways or floats in rhythm, be the rhythm in London, Paris, or New York.

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HERE is a new pattern in sterling silver—a pattern whose rare and inspired loveliness marks a distinct turning point in silver design.

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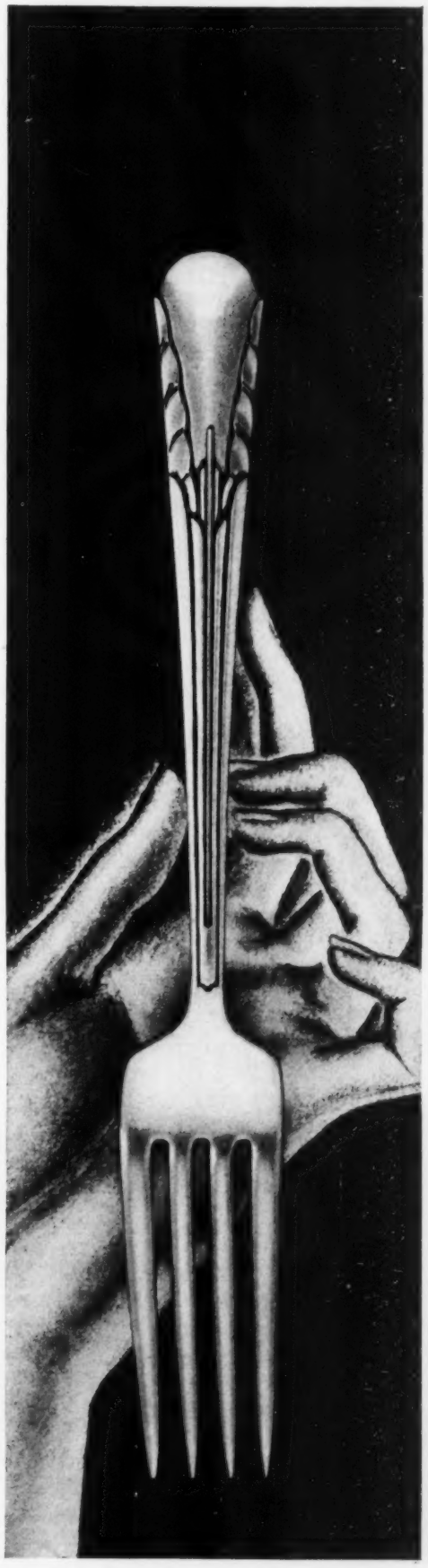

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WOMAN AND THE DOUBLE LIFE

By Frances Woodward

THE past season has seen the advent of a very different sort of clothes from those that women had been wearing. And it has given rise to considerable talk of the well-well-look-at-*that*-please, and, how-can-you-say-that-women-are-emancipated in-the-face-of-*this*, variety. In the swish of the long, full evening dresses, we are told, can be heard the whispers to the effect that women have given up the struggle to succeed in rôles other than domestic. In the more elaborate and revealing gowns, the wiseacres (mostly male) are pleased to read signs that women are going back to being merely woman, lovely woman. Business and professional careers, we are solemnly assured, have not proved enough—not, indeed, anything at all. And before long, women swathed in yards and yards of material will retire gracefully to the hearth once more.

Which is, of course, a lot of nonsense.

The fact of the matter is that the new clothes mean something far more significant, and a good deal more heartening to the feminine world, than any of the soothsayers have so far discovered. They mean that women have actually, at long last, after considerable struggle and raising of dust, succeeded so well in various non-domestic rôles that they no longer need to advertise the fact. So surely do they feel the ground beyond their own doorsteps under their feet that they are now ready to take on an incredibly difficult feat—that of developing dual personalities.

During the day—or whatever her working hours happen to be—, a woman may be as brisk, as unemotional, as absorbed in her affairs as any man on the Stock Exchange. But what novelty lies in that, now that nearly every woman over eighteen is doing something or other (and turning a very pretty penny at it, too, thank you)? It is so matter of course that it isn't even mildly interesting.

Therefore, the really smart woman shelves her technical conversation along with her brief-case and becomes, during her leisure hours, as gay, as amusing, as expertly feminine as her Victorian grandmother. (And a good deal better company, if historical reports are true). She can afford to. She has won the place she set siege to, and for a working woman to go about these days in good sensible heels and rather grimly tailored suits is as absurd as it would be for her to chain herself to the Library lions and insult policemen in the drastic ways that the Pankhursts had to take in order to advertise the fact that the ladies wanted the vote.

The ladies have the vote; they also have the business success. And, that being so satisfactorily arranged, they are now unbending, rediscovering their waist-lines, letting their hair grow, and, as we said before, settling down cheerfully to being of double nature. For which the world at large, and particularly the masculine part of the universe, may be humbly grateful.

There seemed, a bit back, to be a good deal of danger that if a man had to come home at night and discuss with a sleek-haired, incisive individual, in as brief and uncompromising a frock as would cover her, the best way to figure cost depreciation he was going to call the whole domestic arrangement off. But that situation is now passé. It held when the ladies weren't very sure what cost depreciation was. Now they know; and are as glad to forget about it for a few glamorous hours as ever the men were.

These remarks hold good, to be sure, only of the real successes. We still have with us the owner of the Gifte Shoppe, who calls herself, with coy insistence, a "horny-handed son of toil." (Her shoppe is apt to go bankrupt next month.) And the girl who went to Cape Cod last summer and painted two perfectly darling landscapes may still wear batik and look frail and interesting, dwelling esoterically on the esthetics of raising Siamese cats. (The best woman portrait-painter we know wears tweeds and is so busy running a farm and raising boys that she can't pause to ask whether she looks interesting or not.) And, of course, there is, also, the sensitive, artistic soul who took the leads in her Little Theater's plays one winter and can not descend in the conversational scale below Ibsen, and her interpretation of his rôles. But these are the exceptions, the unsure, who still must advertise their recent discovery of their urge to "express themselves."

But women of real success or ability have never taken on such affectations, nor do the legion of women working to-day. They realize that, in choosing careers, they can not get away from the eternal biological accident. And they don't want to. They simply take on the dual business, with gallantry and amazing simplicity.

All of this seems a far cry from those long evening dresses. But it isn't. For we round back to say again that the time has come when women can venture—can enjoy—to be once more traditionally decorative. To be so is no longer the sign of incompetence; rather, it means an enormous ability at the peculiarly complicated business of modern living. Women know both the tricks now and are prepared to be, not just women, or just successes, but successful women. Difficult, yes. And only attainable by really imaginative souls.

Certainly, the 1930 styles ring down the curtain on the lady lawyer who dressed her part so militantly that people said, "Who *is* that unusual looking woman? She must *do* something!"

Nearly all women do something now. If they are good at it, people know it. And if they only *look* good at it—nobody cares, ladies, nobody cares!

TO OUR CONTRIBUTORS

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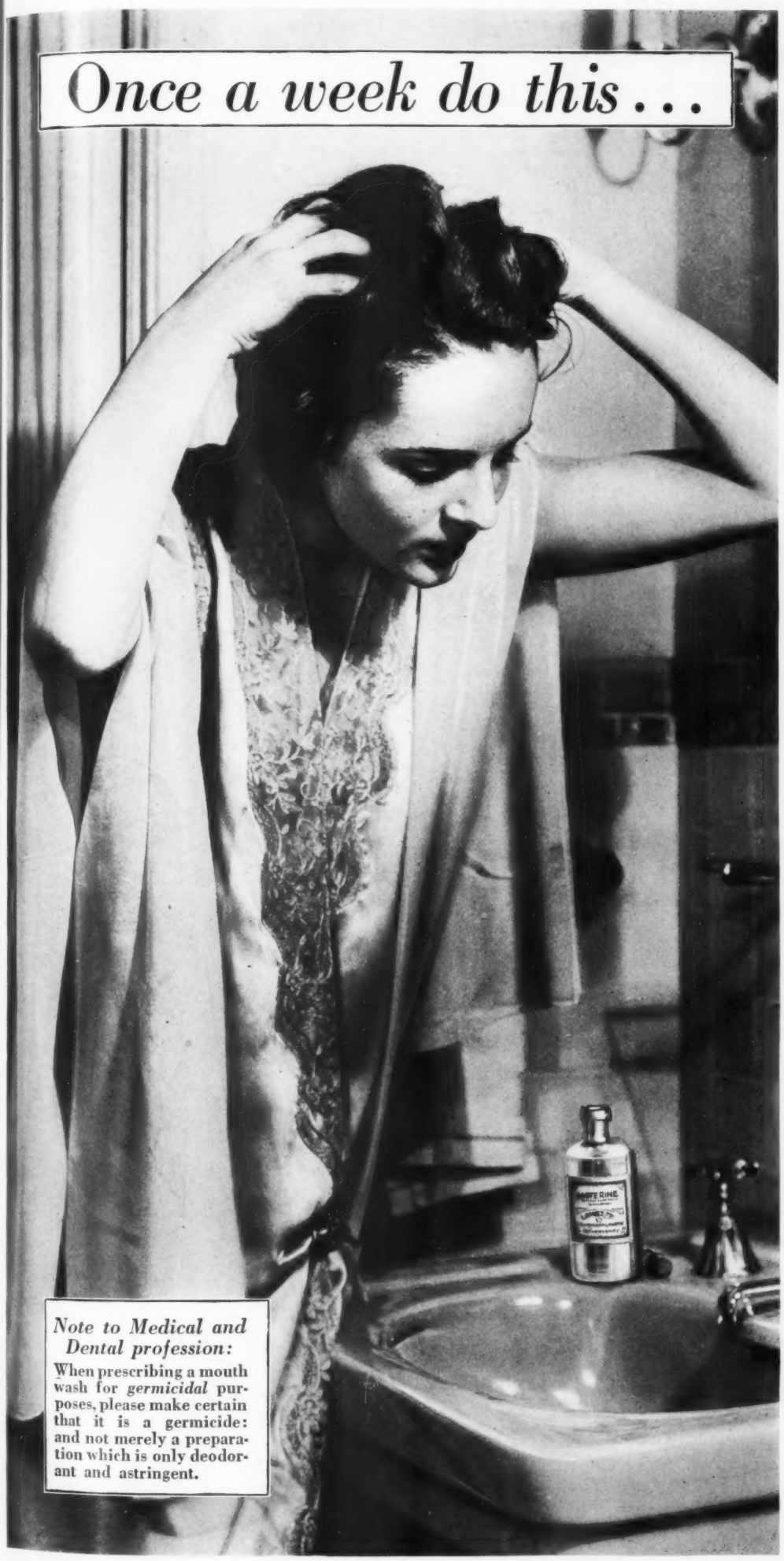

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ON HER DRESSING-TABLE

(Continued from page 106)

of the finest texture to be lightly dusted over the face from the forehead down the neck. The eyes are shadowed with a coloured paste chosen to flatter the individual colouring. The lashes are darkened with a touch of mascara, applied to the upper lashes with a downward stroke before the final upward one. And here, one learns little tricks of how to emphasize the length or the breadth of the eye, how to enhance the brilliancy. After the lipstick, perhaps one shade over another, has been applied, a final dusting of powder is added. This may be in another shade, for Miss Thornton believes in blending the powder on the skin with an eye to modeling the face. One leaves, transformed by the magic of make-up.

SEEN ON THE STAGE

(Continued from page 83)

this and "The Last Mile" and the appearance of China's great artist, Mei Lan-Fang, would have caused more than a slight flurry—a flurry of curiosity.

Laurence Rivers, the producer, and Marc Connelly, who is both the director and the author of "The Green Pastures," have assembled for its interpretation fifty or more negroes, wholly unknown to Broadway. They play it with unique fervour, humour, and that indefinable quality that is born of a true flare for the theatre. Richard B. Harrison enacts the Lord in such a way that the narrowest bigot could not take offence, and Wesley Hill's Gabriel comes near to making the greatest imaginative failure in history desirable—a Heaven that breaks all precedents by not being bloodless. It is absurd, however, to single out for praise two from a group that includes all ages, every one of whom, from the littlest pickaninnies to their grandparents, rejoice even as they revere, feel the play acutely, and express it so.

The settings by Robert Edmond Jones have caught the drama's esprit miraculously. Heaven is not unlike the gardens and forests painted on the flats and canvases of the old opera-houses. He simply takes the most glittering things that the old negro preacher has ever encountered—and makes Heaven out of them, which, as every one who considers the matter seriously will agree, is what Heaven must be made of. His sets grow out of a genuine humour, tenderness, and uncanny skill—, they are always part of the emotional and mental picture. Two are perfect: the scene where the actors pause before entering the Promised Land and the private office of the Lord.

"FLYING HIGH"

George White's latest musical comedy maintains the standard of "George White Shows." This one is called "Flying High" and contains some references to aviation. The musical numbers written by De Sylva, Brown, and Henderson, staged by Bobby Connolly, are far above the average. Bert Lahr's explosive comedy seems more infectious than ever. As the "Lone Buzzard," he conquers the air at the Apollo Theatre and, doubtless, will eventually capture the town. Lahr's comic methods should be studied by all aspirants—even though he did not have trick eyes, were less skilful in singing and dancing, were not so well equipped technically—he would yet hold a high place among our comedians. He is so resoundingly masculine that his excursions into the effeminate line the audience up with him. Much of "Flying High" could be improved, and some of it eliminated without any loss, but one number—that in the medical examiner's office—while it offers nothing new and goes in for the baldest horse-play, can be described only as "a scream." Oscar Shaw is his usual matinee-idol self; Kate Smith her usual buxom slam-bang self, but Grace Brinkley and a young girl named Pearl Osgood bring a delightful twinkle into a merry, irresponsible show.

"LOVE, HONOUR, AND BETRAY"

Alice Brady's third effort of the season is no more fortunate than her other two. Labelled "Love, Honour, and Betray," and a satire, it comes to us from the French in an adaptation by the Hattons. The appeal, if any, should be the novelty of the mis en scène—a graveyard, three inhabitants of which rise above ground and tell their stories. All three have been ruined by a woman, and, as Fate or the dramatist has it, the same woman. By means of blackouts, the macabre tale of each of the three is brought to vivid action.

Unfortunately, that action shows little invention on the part of the designer. He seemed content to rest on his graveyard idea. The result is merely a pieced-together contraption that goes for its comedy to the tried and true.

THE JAPANESE PLAYERS

The program at the Booth Theatre for a brief while read: "The Japanese Theatre Association presents The Players from Japan with Tsutsui from Kyoto in native dramas." These trans-Pacific actors attracted little attention, very likely because they approached their work from a Western angle. Although they posture and adhere to certain conventions that are probably distinctively Japanese, their plays told stories and indulged in many of the clichés to which we are addicted. For this and other reasons, the dialogue became important, and, since we knew no word of the language, most of the conflicts and emotions were meaningless. The Players have already returned to Japan.

MEI LAN-FANG

Mei Lan-Fang also has returned home. His Broadway engagement was announced originally for two weeks; he remained six. In that brief time, he has probably done more to awaken New York to consciousness of a truly fine art it had only vaguely heard and dreamed of before than any one else in history. He brought us something rarely beautiful, exquisite, distilled through many centuries—an art that could exist only as the expression of an aged, noble, sensitive, and proud race. He has served as an Ambassador Extraordinary from China to the United States. Long after he has re-entrenched himself in his native theatre, he will remain Ambassador Extraordinary.

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WHAT THEY READ

BY DAVID CORT

THE transcontinental thud of a new murder mystery by S. S. Van Dine has been appreciably softened by its preliminary publication in serial form, but it is, nevertheless, a formidable arrival on the spring book-lists. "THE SCARAB MURDER CASE" (*Charles Scribner's Sons*) is, in our opinion, better than "The Bishop Murder Case," but, like all the rest, it falls short of Van Dine's triumph, "The Greene Murder Case." Its cast is smaller than his usual, and it is generally a good deal more compact in construction.

Measuring "THE SCARAB MURDER CASE" by "The Greene Murder Case," the new one lacks the latter's mathematical precision, its march of inevitability, its character invention, and its creation of a mood of apprehension and horror. It had, in its subject-matter of Egyptology and the exhumings of the Pharaoh tombs, an opportunity for a subtle invoking of supernatural dread. But Van Dine (is it still a secret that he is Willard Huntington Wright?) is not a technician with moods. He has never approached, even distantly, the effects of Poe and Bram Stoker or, in a more limited field, succeeded in making the reader fear and his spine to crawl. (With the one exception, as stated above, of "The Greene Murder Case.")

The gentleman-detective, Philo Vance, has become, if possible, more erudite and dilettantish than ever, but there is less inexcusable trundling-in of cultural knickknacks than usual, or one has become reconciled to it. It is an offensive practice, borrowed with little illumination from Sherlock Holmes, the standard model for all super-sleuths of all time. Vance is still most flippant at the most dramatic crises, he still drawls, says "Amazin'" and "My precious, doddering aunt," and always finds a euphemism in a pinch. For a lad whose life has been indicated in the previous books as having been pretty full and his talents already legion, he uncovers several more fields of human knowledge in which he has in his off moments picked up about all there is to know. None of this, however, will surprise Van Dine fans. It will do no harm to say that Van Dine has evidently been told that his habitual readers were solving his mysteries by a studious application of his invariable method and that, in this one, he has forestalled these initiates. We very early narrowed it down to two suspects (one of which proved correct), but further than that we could not go. As for the actual working out of the crimes (for this is another multiple affair), we remained to the last a million miles from nowhere.

In a sense, this latest job is a more finished piece of work than the others, in that the suspects are very soon narrowed down to a maximum of five, no matter how suspicious you are. That with these few he is able to keep the ball continuously in the air is a pretty feat. We are also grateful that the author has not this time stressed so heavily his favourite, most fascinating, and yet most imbecile theory: that every crime is a perfect psychological portrait of the person who committed it. Which is to say that there are as many ways of committing any given crime as there are people. But we do not propose to look into the teeth of this gift horse. "THE SCARAB MURDER CASE" is all that any one could wish.

DONN BYRNE REVERSED

There has been a discomfiting amount of adulation lavished on Claire Spencer's "GALLOWS ORCHARD" (*Jonathan Cape and Harrison Smith, Inc.*), and, to the extent that it is a fine, readable, primarily sincere first novel, all the hurrahs in the world are warranted. The author has a very fine gift. She has a simple and direct and sometimes extraordinarily revealing way of saying things, and there is a great deal of true feeling in her book.

But, also "GALLOWS ORCHARD" is the sort of book that itself demands to be criticized as severely as possible and that should not want easy applause. By severe standards, it is certainly a failure. For perhaps half the story, it retains the potentiality of turning into anything, but, from that point on, the feeling grows that one is being swindled just a little. The idea of the story remains finally uncompleted, never utterly thought out. The author seems to have been caught in the telling of a straight story and to have found that enough, as it may well be. But the story is done sentimentally, with violent pianissimos and fortissimos, and we are asked to believe that the tragedy is lamentable for hardly any other reasons than would be adduced about the tragedy of a dog run over by an automobile. This latter, too, may be tragedy, and you may say that, the more high-bred and spirited the dog, the surer and the more tragic the tragedy. But we suppose that Miss Spencer intends to say more than that. A comparison that seems strange, and yet is altogether logical, presents itself with Miss Spencer's way of writing: it reminds one exceedingly of Donn Byrne, another romantic, but engaged in the opposite direction.

As in one of Donn Byrne's books, so in this, the heroine is noble and beautiful past belief, a simoom of pride and vitality, putting a thousand volts into every emotion; the heroine's father is a great, strange, lonely man with an unrelenting grip on the intimacy of his own thoughts; two of the male characters are both, also, great, strange lonely men, unbroken in their pride and strength; the first husband of the heroine is extravagantly pale, effeminate, fluttering, and petty; the second is a village Hamlet; and the minister is compounded of pure understanding and love and wisdom. And, finally, the villagers. There are no gradations there. They are led by an incarnate Witch of Endor, and they are abetted by an official who is a very broad caricature of official fussiness and authority and puniness. And they are not human beings themselves; they are all one kind and colour, an unbroken, snarling circle.

Lord! how Miss Spencer despises the common people. The rage against commonness that goes into this story might alone make it a great book, but it is undigested. This reader is really extremely susceptible to books with a plot such as that in "GALLOWS ORCHARD"—he gets indignant readily and is foaming madly long before the end of the book. For that reason, this book is especially disappointing, since we simply read along and, after a while, came to the end of it. No rage, no indignation, nothing. Nothing but a creditable and very well done novel that stands at once away above the run of current reading.

KINDNESS AND DEATH

Theodore F. Powys is a favourite of ours, and, if he means nothing to you, there is nothing in the way of your skipping lightly to the end of this notice. We can see quite readily what might (Continued on page 144)

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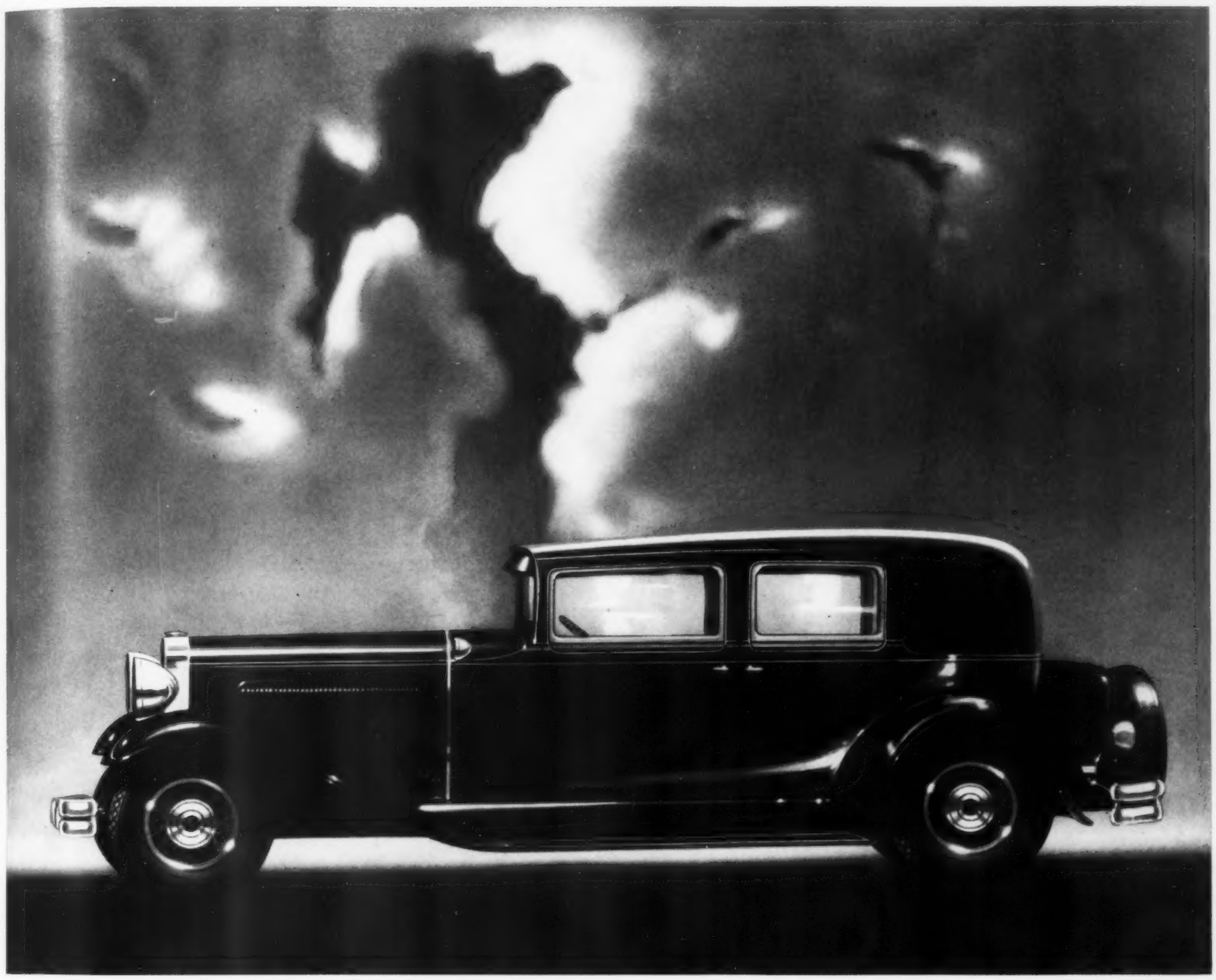

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FOR THE HOSTESS

Little-known Ways to Serve The Well-known Strawberry

NOT long ago, a dusty botanist—with more romance in his soul than we suspected—likened a ripe strawberry to the fruit of a rose turned inside out and validated his claim by exhibiting the rosaceous structure of the strawberry flower. A rather delightful fantasy it is—to think of eating reversed roses—and not a difficult one to believe when, on these May mornings, a bowl of fragrant, luscious, delicately tinted strawberries is placed before us.

As is frequently true with delicacies as perfect as strawberries, we have come to prefer them in their simple, *au naturel* state. Sprinkled with sugar or lemon-juice, drenched with Devonshire clotted cream or the American substitute—whipped cream—, tumbled over old-fashioned shortcake, strawberries seem at their best. But innumerable other little-known ways of serving them exist, and, for those who wish to vary their menus, a few such recipes are given.

STRAWBERRY SURPRISE CAKE

An unusual and delicious dessert may be made by baking a white- or a sponge-cake (the recipe for each is given below) in a tube cake-pan, and, when it is cold, slicing off the top and hollowing out a trench around the inside. This hollow is filled with a pint of sweetened whipped cream, mixed with a quart of whole, fresh strawberries. The top is then replaced, and the cake is covered with chocolate icing. It is needless to say that the strawberries should be washed in several waters and carefully hulled.

For the white-cake, two cupfuls sugar, two-thirds cupful butter, one cupful milk, two and two-thirds cupfuls pastry flour, two teaspoonfuls baking-powder, one-half teaspoonful salt, one teaspoonful vanilla, and seven egg whites are necessary. The butter and sugar are creamed together. The dry ingredients are sifted together three times and added alternately with the milk to the butter and sugar mixture. The stiffly beaten egg whites are folded in at the last, the vanilla added, and the cake is baked in a 375° oven for forty-five to sixty minutes.

If you prefer to substitute a sponge-cake, a good recipe includes four eggs, one-half cupful orange-juice, grated rind of one orange, one cupful sugar, one cupful flour, and one teaspoonful baking-powder. The egg whites are beaten stiff, and the sugar, sifted four times, is gradually beaten in. The egg yolks are whipped with the orange-juice and grated rind and added to the egg whites. Lastly, the flour, sifted four times with the baking-powder, is folded in. The cake is baked in a 350° oven for one hour.

STRAWBERRY MACAROON PUDDING

A light and easily prepared dessert, which may be prepared even a day before it is served and kept in the refrigerator, requires one tablespoonful gelatine, one-fourth cupful cold water, one-fourth cupful hot milk, six dry macaroons, one-half pint heavy cream, two eggs, one pint strawberries, one cupful confectioner's sugar, and one teaspoonful vanilla. The gelatine is soaked in cold water for fifteen minutes and dissolved in the hot milk. The cream is whipped until stiff, and the egg yolks, gelatine, and half the sugar are added. The strawberries are cleaned, crushed, and covered with one-half cupful of sugar and allowed to stand about twenty minutes. The macaroons are rolled until they are finely crumbled, then the macaroons and strawberries are mixed with the whipped cream. Lastly, the stiffly beaten egg whites are added, with vanilla to flavour A wet mould or individual glasses are filled with the pudding and placed in a refrigerator for not less than six hours. This recipe will make eight servings.

KISS TORTE

6 egg whites — 1 teaspoonful vinegar
2 cupfuls sugar — 1 teaspoonful vanilla

The egg whites are beaten until stiff enough to hold up in peaks. The sugar is gradually added (it is best to sift it in gently through a flour sifter), then the vanilla and vinegar are added, during all of which time the beating continues. If a soft, marshmallow cake is preferred, one-fourth teaspoonful of cream of tartar may be added when the eggs are getting frothy. A spring form is greased, the mixture poured into this, and baked for one hour in a 275° oven. It should be cooled slightly before the spring form is removed. Just before serving, the top is covered with strawberries and whipped cream. This recipe will serve eight persons.

STRAWBERRY CREAM PUFFS

½ cupful butter — 1 cupful flour
1 cupful water — 4 eggs
¼ teaspoonful salt

Strawberry cream puffs are surprisingly simple to make. The butter is cut into small pieces, then the water and butter are put into a saucepan and brought to a boil. The fire is then turned off, and the flour and salt are sifted and beaten vigorously into the liquid until it becomes a smooth paste. After the mixture is cool, one egg is added, and the whole is vigorously stirred. Each of the four eggs must be added, one at a time, while the mixture is continuously stirred. The batter is then dropped from a tablespoon onto a greased cookie pan and shaped into a small mound or ball. If you prefer éclairs, the batter must be oblong-shaped. Spacing about two inches apart is advisable, and one tablespoonful of batter makes a fair-sized cream puff. Cream puffs should be baked in an oven set at 450°, for twenty minutes, then the heat lowered to 325° for another twenty minutes. Forty to forty-five minutes is the minimum baking time, as puffs should rise high and brown slightly. After they are baked, they should have a hollow sound when tapped. When cool, they are slit open and filled with strawberry whipped cream filling.

STRAWBERRY WHIPPED CREAM FILLING

1 pint strawberries — ½ pint heavy cream
½ cupful sugar — 1 teaspoonful gelatine
1 teaspoonful vanilla

The berries are cleaned, crushed, covered with the sugar, and allowed to stand a half-hour or longer. The gelatine is soaked in two tablespoonfuls of cold water for fifteen minutes and dissolved by standing cup containing the gelatine in a pan of hot water. The cream is whipped stiff, and the strawberries and gelatine added. If it is not sweet enough, more sugar may be added, then the vanilla. This mixture is then used to fill the cream puffs. After they (Continued on page 134)

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AUTOMATIC BATHROOM SCALES

ROUND ABOUT HEIDELBERG

By FRANCESCA VAN DER KLEY

SOUTHERN Germany has a charm, a gentle, mellow mood entirely its own. When the traveller goes there, he should arrange the trip so that it is composed of various stays, not too brief, in a number of little towns. It is the land of romance, and we must dream a bit in it.

One of these stays will be in Heidelberg, the beautiful old town which throws its towered bridges across the river Neckar. It is surrounded by the green hills of the Odenwald, from where we can see the Rhine make its twisting way through the *Ebene*, or flat country. We are in the shadow of the old castle, a staunch, impressive ruin. Townspeople and visitors alike walk in its shady gardens when concerts are held each summer day. In the town—in the older part—is the University, which has been gathering unto itself colourful traditions ever since it was founded, in 1386, by Rupprecht I., Elector of the Palatinate.

The old houses, the narrow, crooked streets, the churches, the quaint *Weinstuben*, the market-place where the peasants come twice a week with their vegetables, fruit, and flowers—all of these have their charms and repay leisurely strolls through the town. But we are especially lured to the reconnoitering farther afield which the surroundings of Heidelberg suggest.

Here, it is a real joy to walk. We might drive, to be sure, or we might take the *Bergbahn*, the little funicular railway, but that would deprive us of a bit of the pleasure that is to be had only by going afoot. So we shall put on our most sensible stout shoes and take our sticks and set out into the woods. On the first day, perhaps, we should be wise not to take too long a climb. So let us go up to the "Molkenkur," perched on the side of a hill in the midst of firs and pines. Here, we find the hospitality of a café, and, from its broad terrace, we look down over the town. We rest and have a cup of excellent coffee, with *Kuchen*. Then we take up our walk again, finding it to be pleasantly down-hill, though still in the shade of the woods. Returning by a different direction, we soon find ourselves on the terrace of the Castle, and here and in the *Schlossgarten* we spend most of the time till sundown and then walk back into the town.

Our next climb will be longer. The court of the old castle at Heidelberg shows part of the ancient dwelling still well preserved. The famous "*Festspiele*" is held here every year during July and August

steeper. Into the Oden-wald again, we go to the "Königstuhl." Here, we are looking out over the tops of the pines, nearly six hundred metres above the sea. From the "signal tower," we have a panorama of the country roundabout—not only views of Heidelberg, the Neckar and the Rhine, but of many little villages that lurk in the rolling hills. We fortify ourselves with a cup of *Mokka* and resolve to investigate some of these very villages next day.

If we are as good as our word, the following day finds us at the wharf at half-past two in the afternoon. We take a little motor-boat, which has a skipper and a purser, both very nautical looking in blue uniforms—, and we are on our way up the Neckar. It is slow way it is, for the river is extremely shallow, and we must navigate cautiously. But we don't mind. We see the city from a new angle. We take a polite interest in the excitement of going through the locks. And we settle down to an hour and a half of enjoyment of pastoral scenes that fill the soul with peace. Here is an ancient monastery, its monks busy at their labour of tilling the soil. There is the farm of some thrifty peasant, a model of agricultural neatness. At every bend of the river is a new glimpse into the rolling hills. Finally, the boat makes a landing at Neckargemünd.

We are intrigued by the looks of this ancient village, but we do not disembark here. We are patient for another fifteen minutes, and then we arrive at our destination—Neckarsteinach. Before we explore, let us seek out a *Wirtschaft* with a shaded terrace on the river bank. Here, for an absurdly small sum, we have coffee with hot milk and fresh *Schwarzbrot* with country butter and prune jam—peasant fare, but more delicious than the daintiest pastry. As we sit there, we hear a lusty voice announcing to all good people that there is to be a big sale of fruit in the market-place next day. It is actually the town crier! Ringing his bell, he ambles through the crooked streets several times each day, for such a thing as a daily paper is unknown here.

We have lingered long enough; keen appetites have been satisfied, and we must be on our way. Out through the *Gasthaus* garden gate we go, and through the (Continued on page 134)

KLEENEX IS PREFERRED by brilliant star of the R. K. O. productions, "Street Girl" and "The Case of Sergeant Grischa." *"Kleenex is SO dainty for removing make-up. Nothing else seems really clean and sanitary after one has used these absorbent little tissues."*

Betty Compson

Why Kleenex is safest to remove cold cream

It's the sure way to free your pores of dangerous dirt and grime . . . without stretching or irritating skin.

NEVER use germ-laden cloths to remove cold cream! Kleenex is the clean, the *safe* way. These delicate tissues are so very soft and absorbent they just *blot up* the surplus cold cream, along with any lingering dirt and cosmetics. The pores are left really clean.

And immaculate cleanliness is the first rule of beauty care. Dirt encourages the bacteria which start most complexion troubles. Pimples and blackheads owe their start to bacteria lodging in the pores and starting an infection.

There's still another way in which Kleenex protects your skin. Because of its amazing absorbency, Kleenex makes hard rubbing unnecessary . . . the rubbing that beauty experts believe an important cause of large pores and wrinkles.

Perfect for handkerchiefs

You'll find Kleenex invaluable for handkerchief use, especially for colds and hay fever. Use a fresh, clean tissue each time, then discard it. Thus you prevent irritation . . . save laundry . . . and avoid reinfection from cold germs.

Many mothers depend on Kleenex altogether for children's handkerchiefs. Office workers keep a box handy in the desk.

Ask for Kleenex at drug and department stores.

Kleenex Company, Lake-Michigan Bldg., Chicago, Ill.
Please send a sample of Kleenex to: V-5

Name .....

Address .....

City .....

NOW IN LOVELY TINTS
Kleenex comes in exquisite tints, that are perfectly safe and pure. The automatic package has two sheets always at your finger tips.

Kleenex Cleansing Tissues

TO REMOVE COLD CREAM

It's a
BOHN
Porcelain
Exterior

IT took thousands of hours of consideration and experiment to achieve the unrivaled sweetness which greets the eye today when one opens the doors of a BOHN pure white porcelain-lined refrigerator. And what refreshes the mind reacts pleasantly on the appetite.

Then it dawned on the minds of the makers that it was hardly fair to require people to open a door to be refreshed. Why not provide a definite feeling of security about food preservation by having refrigerators white as the driven snow, *within* and *without?*

This desire to guarantee the health and happiness of mankind and at the same time please the eye with an attractive article of furniture, culminated in the creation of the scientific, pure white BOHN porcelain enamel refrigerator.

BOHN *is the world's largest manufacturer of all-porcelain refrigerators.*

Bohn Refrigerator Company
Saint Paul, Minnesota
New York Chicago

BOHN *SYPHON REFRIGERATOR*

ROUND ABOUT HEIDELBERG

(Continued from page 132)

village. In a narrow *Gasse* or alley, we stop at a little shop to look at the wares of the good widow who keeps it. She is a friendly soul and will gladly direct us to the path that leads to the castles. And, if ever so slightly encouraged, she will tell us about the *Mittelburg*—the only *Burg* at present whole and inhabited. It has for some time past been rented, for there was no rightful male heir of the family of Steinach to occupy it. But now the wish of the townspeople will soon be fulfilled, for there is a young Freiherr von Steinach, who will come to take possession and carry on the tradition of his knightly ancestors. Let us go up to the *Mittelburg*, which still raises its tower imperiously over the little Neckar, as it has done since the first half of the twelfth century. If we have read Julius Wolff's charming historical novel, "*Das Recht Der Hagestolze*," we remember the story of the three brothers of the Steinach family who possessed Neckarsteinach seven centuries ago and who occupied these very fortress-castles that we see to-day. After looking at the *Mittelburg* and the *Hinterburg*, let us climb up to the one called the *Schwalbennest*. This is now in ruins, but we can easily reconstruct it in the mind's eye and picture Hans, the most attractive of the three knights, who lived here in merry, but stubborn bachelorhood until, after devious complications, he married his former enemy, the proud Juliane Rüdt von Kollenberg, of the castle of the *Minneburg*, farther up the other side of the Neckar.

Now we strike out through the woods and follow the path marked here and there by a discreet dab of red pa on a tree trunk or a stone. We a quite high above the river, but alw following it, and the view is encha ing. Across the narrow ribbon of wa are the neatly cultivated lands, li modern patchwork in pattern. A on the crown of the hill opposite, th is a quaint village, its towers a spires etched against the sky. This the tiny Dilsberg, perhaps the old village in all Germany—now occupi by a handful of peasants, but on the possession of a powerful noble the Middle Ages.

It is sundown now, and we mu descend through the fields and cr the bridge. This leads us into Neck gemünd, another old-world villa which, in its quiet way, is a well-lo summer resort. It lies in a wind-pr tected curve of the hills, where t Neckar and the Elsenz meet. A from here, a car will bring us in a astoundingly short time back to Heid berg. We thought we had gone f afield, but, in reality, we had been farther than fifteen or sixteen kil meters away.

Heidelberg twinkles in the darkn Shops are closing. Men are hasteni home to their *Abendbrot*. And we, t are hungry again. If we would di fittingly, by all means let us go to t "Haus zum Ritter," relic of old Heidelberg. It was built, in 1592, French Renaissance style, its exteri adorned with many carved ston figures. Inside, the host will give us cordial welcome and excellent food an wine. And so ends a day that leave us still dreaming of the good days the past.

FOR THE HOSTESS

(Continued from page 130)

have been filled, they should be iced with a frosting made by crushing six strawberries, adding one-half cupful of confectioner's sugar and enough water to make a paste to spread on the puffs.

STRAWBERRY RICE BAVARIAN CREAM

1 tablespoonful gelatine
½ cupful sugar
1 cupful crushed, sweetened strawberries
1 cupful cooked and salted rice
1 cupful heavy cream or evaporated milk
1 teaspoonful vanilla

The strawberries are crushed, covered with sugar, and allowed to stand a half-hour—the sugar, of course, stirred until dissolved. The gelatine is then soaked in cold water for fifteen minutes and dissolved by standing the cup in a pan of hot water. The cream is whipped, the gelatine, strawberries, vanilla, and rice added. The mixture is placed in a wet mould or individual glasses, put in the refrigerator for six hours, and served with a strawberry sauce. This is made by boiling together three-fourths of a cupful of sugar and one-half of a cupful of water for ten minutes. When cool, one pint of crushed strawberries are added.

STRAWBERRY BLITZ MERINGUE CAKE
PART I

½ cupful butter
½ cupful sugar
4 egg yolks
⅔ cupful pastry flour
1 teaspoonful baking-powder
¼ cupful milk
½ teaspoonful salt

This blitz meringue cake, one of the most delicious of desserts, is made in two parts. The first process requires that the butter and sugar, in the amounts shown above, be creamed together, the egg yolks added, then the sifted flour, salt, and baking-powder sifted together and added alternately with the milk. This is poured into tw greased cake pans and placed in th refrigerator while the second section is being made.

PART II

4 egg whites
1 cupful sugar
1 teaspoonful vanilla
¼ teaspoonful salt
½ teaspoonful lemon-juice

The egg whites are beaten until very stiff, the sugar and salt are gradually sifted into the egg whites while they are beaten continuously, the lemon-juice is added—this is not a flavouring, but an aid to holding up the meringue—, and finally the vanilla. The meringue is piled on top of the two cake batters and baked twenty minutes in a 375° oven. The cake is served cold with a filling of sweetened whipped cream mixed with a quart of strawberries. When served, one of the cakes is placed with the meringue side down, the filling of whipped cream and strawberries is placed next, and then the top cake with the meringue side up is put over the filling. This will serve eight to ten persons.

STRAWBERRY PIE

1 quart strawberries
¾ cupful sugar
1 teaspoonful melted butter
2 eggs

The egg yolks, sugar, and melted butter are mixed together, and to them are added the stiffly beaten egg whites and the strawberries. This is placed into an unbaked pie shell and baked in a moderate oven 375°, until the crust is well browned. The top may be covered with either whipped cream or meringue.

FLORENCE EDWARDS FIELD

The leading Hotels and Clubs in the Middle West make up all their beds with WAMSUTTA PERCALE

TO START *the day right*

TO END *it perfectly*

CHICAGO: *Palmer House, The Churchill, Chicago Club, Chicago Athletic Club, Racquet Club of Chicago* ⋆ ⋆ CLEVELAND: *Hotel Cleveland, Union League Club* ⋆ ROCHESTER, MINNESOTA: *Hotel Kahler* ⋆ DULUTH, MINNESOTA: *The Holland*

NOT long ago we asked a number of hotel managers how they liked the Wamsutta Percale sheets that they had been using.

One reported, "The strength of the material has practically eliminated the need for mending."

Another said, "Our experience makes it conservative to expect that Wamsutta Percale sheets will last fifty per cent longer than (another brand of sheeting). This should save us about $4000 a year."

And another wrote, "One particularly fastidious family which always travels with its own sheets and pillow cases *never unpacks them* at this hotel."

These are the certified statements of a manager, a housekeeper and a laundry superintendent in three of the best-known hotels in the United States. But they only prove what so many women already know . . . that, Wamsutta Percale, the finest and most luxurious of cottons, is also a downright economy.

WAMSUTTA MILLS, *Founded 1846,* New Bedford, Massachusetts

RIDLEY WATTS & CO., *Selling Agents,* 44 Leonard St., New York

WAMSUTTA PERCALE SHEETS & PILLOW CASES

WAMSUTTA PERCALE SHEETS AND PILLOW CASES THE FINEST OF COTTONS

Carlin Comforts

for Those Bored with the Usual

BETTER to ignore the bride than to send the banal gift! Better to be forgetful than to be trite!

The sophisticated gift of today is the boudoir accessory. A chaise longue cover, perhaps, of soft, gleaming satin embroidered in clusters of rosebuds; rich satin comforters of phantom weight but realistic warmth . . . blankets and their delicately beautiful covers . . . spreads of every fabric from antique lace to the cool simplicity of moire. The originality of design, the quality of the fabric, and flawlessness of craftsmanship lift any Carlin gift from the usual.

A colorfully illustrated booklet from which to order, showing accessories for bedroom and boudoir, for travel and for the nursery, will be sent you if you cannot make a personal selection.

Carlin Comforts, Inc.

NEW YORK . . . *528 Madison Avenue at 54th Street*
CHICAGO . . . *662 North Michigan Avenue at Erie Street*
SAN FRANCISCO
I. MAGNIN & CO., *Grant Avenue at Geary*

THE GIRL WITH NOTHING A YEAR

(Continued from page 95)

bouffant skirt of a première danseuse. Sateen is smart for upholstery or for curtains and is used by the world's best decorators. An old Victorian chair painted chalk-white and upholstered in bright Turkey red flannel is chic and modern. Haunt the auctions, for you can often pick up great bargains. Wield the paint-brush. With a little ingenuity and a slab of marble for a model, you can marbleize the top of an old table for your dining-room.

Life is a series of games to the girl with nothing a year, and dressing on nothing is the nimblest game of all. First, let us whisper some of the Do Nots of smart economy. Do Not be tempted to buy conspicuous clothes. A noticeable frock is easily remembered. When you can have only one coat, choose the simplest. A tweed looks better at tea time than velvet does at breakfast. Do not struggle for variety. One good dress will do you more good than twenty mediocre ones. Never worry about being seen in the same thing over and over again. If you look smart, no one will know or care.

Make up your mind at the beginning of the season to one general colour scheme for day, and then stick to it. Don't let a bright red hat or a baby blue blouse lure you off the straight and narrow path, or you will find yourself buying double and triple sets of expensive accessories. If you can only have one evening dress, you will tire least quickly of black. Plain white is the best for a solo sports costume. You can vary it by a change of scarfs.

If you live in town, concentrate your interest and the bulk of your budget on the top-coat or tailored suit. If you live in the country, do all but sell your soul for a smart tweed suit. A good tweed, if it is really good, will wear for years and mellow like Burgundy.

THRIFT UNDER FOOT

Do Not economize on your shoes. It never pays. Poorly made shoes last no time at all, and they ruin the shape of your toes. Buy only the shoes that will go with the greatest number of dresses. Moire evening slippers wear better than lamé or crêpe de Chine. Leather mules will clip-clop about the house longer and more smartly than velvet or satin. If you can afford two pairs of every-day shoes, wear them turn and turn about, for an occasional rest is good for leather. The T. O. Dey Company is one of the best saviours of soles that we have encountered. They will entirely rebuild and reshape the shoe, cementing on the new sole by a process unknown except in Europe. They work miracles in changing the colour of kid slippers; they resilver and regild evening shoes; they actually lengthen shoes that are too short, and even turn a worn, shiny suède into a wearable kid.

Do Not buy clothes at the beginning of the season. Hold off until you are sure of the mode. Watch for the sales at the big dressmaking houses in February, May, and August. The smart woman is a vulture. She knows by instinct when a good sale is coming, and, at nine in the morning of the first day, she is ready to swoop down on her prey. Never go to one of these delirious events unless you have a steady head and a good eye for "buys." A sale goes to the head of the normal female like a dry Martini and causes her to commit extravagant follies in the name of economy. Avoid frayed chiffons and laces and be on the lookout for good, serviceable top-coats and woollen dresses. It is a good idea to clip from the newspapers advance notices of sales of gloves or soap or stockings and buy at these profitable times.

If you shop in the big stores, watch out that you do not buy THE model of the season, for it is discouraging to the morale to see yourself duplicated at every street corner, fat, thin, tall, or short, as in a mirror palace at Coney Island. A good and inexpensive tailor is a find. One J. Tuzzoli and one André Balod do excellent work at moderate charges. The little dressmaker in the house is sometimes a joy, but may be a delusion and a snare. If you have a feeling for line and know a good deal about fit, it is safe to risk it. Never let the lady concoct a little dream out of her own head. Either give her a good model and tell her to copy it exactly or a Vogue pattern, which is easily followed. It is better to use good material. If you once discover a successful model, it is a good plan to have it copied in different shades, a trick that has long been practised by fashionable women. Organdie is the least expensive of the smart materials for spring evening dresses. A remnant of gay velveteen will make the most chic of short evening jackets. Mrs. Wyser, of Brooklyn, and Henriette Hagenbach may be highly recommended. They will come to your house by the day or for a fitting. Mrs. Ita Cafferty and Madame Nobelé will carry out your ideas for you in their own small establishments.

The grand gesture of casting away a dress, if it is embroidered or made of very good material, is impossible for the girl who must make everything count. The best way of letting down a skirt is by introducing a fitted hip yoke of material stolen from elsewhere on the frock or by adding a flounce.

The Mending Shop specializes in remodelling gowns, in addition to making new ones.

If you have time and are clever with your hands, make your lingerie yourself and treat yourself to good Alençon lace for the top of your slips. Your name embroidered by machine is a smart and Parisian touch, costs very little, and looks remarkably like hand-embroidery. The department stores carry batiste lingerie, exquisitely handmade in Belgium and extremely reasonable. If some one brings you a ravishing slip or a pair of panties from Paris, it is a good idea to get in a seamstress by the day and have her turn out a few good copies for you. The New York Exchange for Woman's Work will gladly give you the addresses of sewing women who will work reasonably.

REJUVENATED HATS

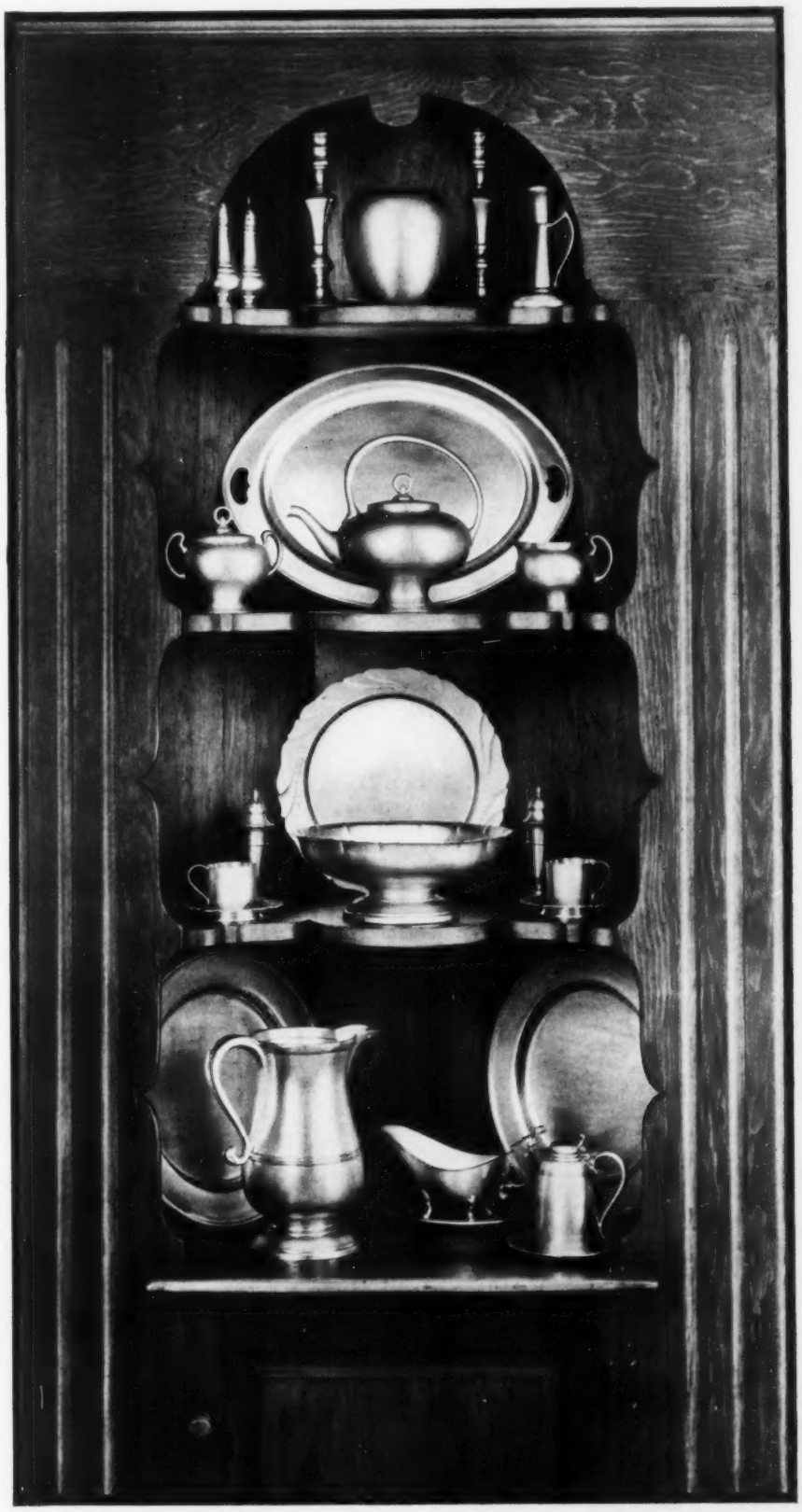
Felt is the most practical material for hats, and it is worth investing in a good quality. A little milliner like Jeanne on upper Madison Avenue will clean and remake your straw or felt. Every one in Paris practises this clever economy. It is only in America that we wastefully throw our bonnets away. It is very smart nowadays to wear no hat at all for sports. If your growing hair demands one, a beret is inexpensive and easy to wear.

A worn suitcase can be put in order for week-ends by a good cover, made to order. A natural covert-cloth piped with dark green leather will make your old bag look like new. Any luggage shop will make it for you.

When the cherished bag is no longer in condition to appear in public, take it to Mr. A. L. Workman, who will devise a new one on an old frame or make a bag frame for some cherished bit of brocade. (Continued on page 146)

Pewter

its soft, rich sheen and simple lines blend well with the modern mode



PEWTERERS, ancient or modern, have never been content to copy the creations of other craftsmen. There is something in the ductile, shimmering metal with which they work that inspires distinctive designs. Good pewter, through the ages, has been marked by a simple dignity of line and an absence of ornamentation that rightly emphasizes the rich beauty of its satin surface.

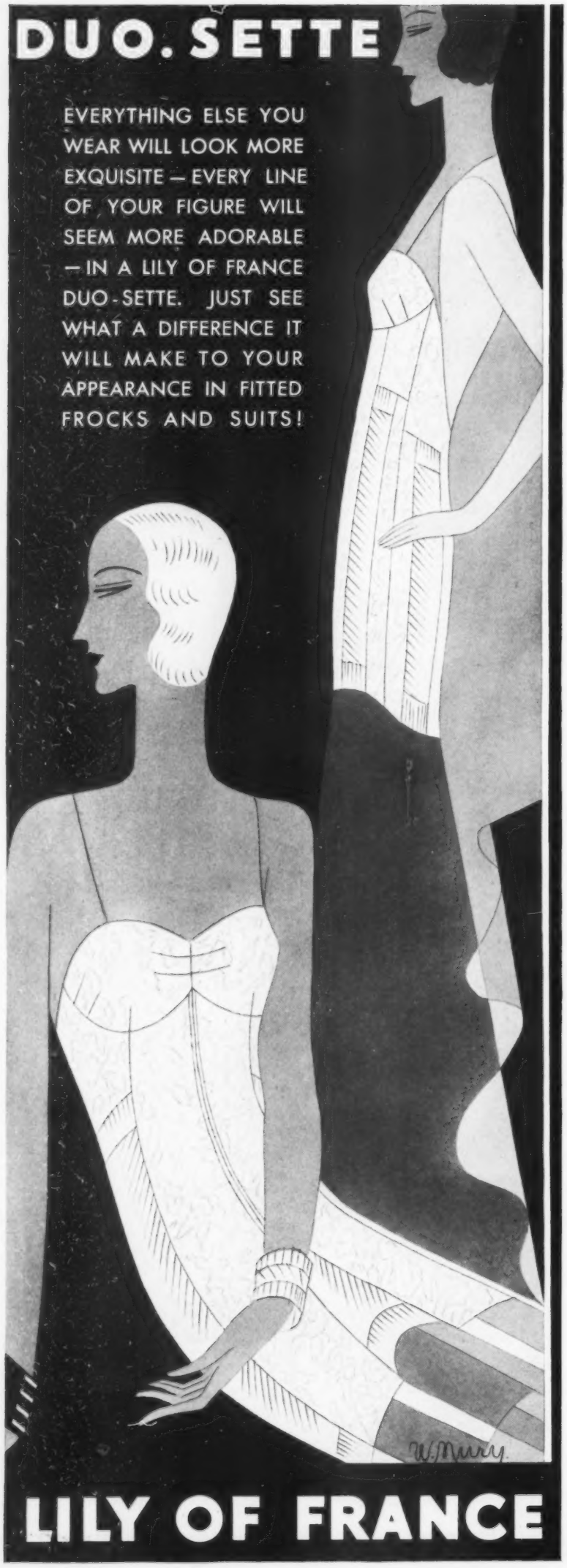
Today's world has enthusiastically taken pewter to itself. It blends easily into current decorative schemes—goes gracefully with the furnishings of almost any period. It is old enough to be new—and fresh—and altogether interesting.

You'll find pewter pleasant company in your home. There are pieces for all the conventional purposes—tea and coffee sets, waffle sets, platters, pitchers, pepper and salts. And there are odd bits for unexpected places—quaint lamps, lovely bowls, tobacco jars. A number of them are illustrated here.

When you go to buy pewter, as you surely will, look for the three "touch marks" shown below. Any one of them, stamped into pewter, signifies skilled workmanship and authentic design—whether the pattern be Early American, French, Irish or Norwegian. Each of them guarantees the fullest value for your money.

If you are interested in pewter's glamorous past and present, write for Booklet P-61, "Pewter Through the Centuries." Pewter Department, International Silver Company, Meriden, Connecticut.

INTERNATIONAL SILVER CO.


DUO.SETTE
EVERYTHING ELSE YOU WEAR WILL LOOK MORE EXQUISITE — EVERY LINE OF YOUR FIGURE WILL SEEM MORE ADORABLE — IN A LILY OF FRANCE DUO-SETTE. JUST SEE WHAT A DIFFERENCE IT WILL MAKE TO YOUR APPEARANCE IN FITTED FROCKS AND SUITS!
W. Murry
LILY OF FRANCE

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss E. C.: When dining at the same place every evening, is it correct or necessary to make some remark to the effect that the meal has been enjoyable, on leaving the table? What is the correct amount to give a "red cap" for carrying a small week-end bag and an overnight bag from a taxi to the train? What should be given a parlour-car porter on a two- or three-hour trip? A pullman porter on an overnight trip? What is the correct dress for bridge in the evening? Are white gloves always correct after six o'clock? If so, what should be their length when they are not worn with an evening dress? What type of hat, if any, is worn to a small bridge party in the evening? How does dress, in general, differ for evening bridge from that worn at an afternoon bridge?

Ans.: It is unnecessary on leaving the table to say that the meal has been enjoyable. If you go out to dinner, you should thank your hostess when you leave and tell her that you have had a pleasant evening. If a station porter carries only one bag to the train, you would give him twenty-five cents. If he carries two or three bags, you would give him fifty cents. On a two- or three-hour trip, if you did not ask any especial service from a parlour-car porter, twenty-five cents would be enough. If you did ask for some especial attention, you would give fifty cents. On an overnight journey, you would give a pullman porter fifty cents, unless you had demanded extra services of him, in which case you would give him a dollar. The correct dress when playing bridge in the evening would depend on the customs of the people with whom you were to play. If you are in the habit of dining in evening clothes, naturally you would wear them, afterwards, when you play bridge. If you did not wish to dress for dinner, you would wear a thin afternoon dress, as you would be more comfortable in a frock that is light in weight. If you chose to wear a hat, you should select a small one. Berets and turbans are very smart, just now. Your costume for a bridge party in the afternoon might be very much what you would wear at the evening one when you did not wear evening clothes, except that, if you wished, you might wear a smart street dress in the afternoon, rather than one of thin material. If you did not wear evening clothes, your gloves for evening might be in the same shade that you would have chosen during the day. Long gloves are now generally worn with evening gowns; a long wrist length with other gowns. These should be of suède in a cream or light beige tint.

Miss H. F.: I am a girl twelve years old. I haven't any parents or anybody. That is the reason I am asking you for advice. I want to learn how to shop in the proper way. I believe it is a better way to save, when buying clothes, to get things of the best style. What kind of stockings should I wear for spring and summer, and what colour? Both for day wear and for best? If they are socks, how long should they be? What kind of shoes should I wear for day wear, and also for best? If I wanted you to do some shopping for me, what should I do? Other little girls go shopping with their mothers. There are a lot of things I want to know, so I can do what is right.

Ans.: The first thing for a little girl to remember in choosing her clothes is that they should be very simple. No one can ever criticize your appearance if you do not wear clothes that make you seem "dressed-up." It is also a good idea to choose only one or two colours for your dresses, particularly in winter, for, then, your coat, hat, shoes, and purse can be in this same colour and look well with them all. You need not wear the same shade. All the different shades of the colour you have chosen will give you variety, but you will never look silly, as you would, for instance, if you were to wear a green dress and a red hat. Ribbed lisle or thin woollen stockings in sun-tan beige would look well, and you might wear silk stockings (but not sheer ones) for best. Your shoes should have low heels and be either Oxfords or slippers with one strap. If you wear socks, we prefer plain ones, either in beige or in white, and they should come to just below your knee. Sandals of brown leather are smart to wear in summer. Then, with your nicest dress, you could wear white socks and brown or black slippers. Black patent leather slippers, with one strap, would also look well with any colour except brown. Above all, don't start wearing rouge and lipstick until you are many years older. No well-bred girl in New York would do such a thing before she was eighteen. If your nose is shiny, you can use a little powder, but put it on in your own room, as it is better taste for a little girl not to powder before others. Good colours for spring clothes will be blue and brown. Combinations will be blue-and-white and brown-and-beige (beige is light tan). You write such a nice letter that we are sure you have good taste and will know what is suitable for yourself. Why don't you get Vogue patterns and learn how to make your own clothes? We regret that we no longer have a shopping service.

Miss G. T.: Will you please suggest a trousseau, exclusive of the wedding gown and limited to two hundred dollars, for a young girl whose hair and eyes are dark brown? She will continue her position in the city.

Ans.: It is rather difficult to plan a wardrobe on the amount of money you stipulate. However, we are giving you a list of clothes that, to the best of our knowledge, may be bought for that amount.

One dressmaker suit, in brown, $25
Two blouses, one of beige or white crêpe and one of silk printed in a colour on a brown ground, $8 each.
One brown straw hat, $8

(Continued on page 140)

Celebrating
DAGGETT & RAMSDELL'S
FORTIETH d&r ANNIVERSARY
At WHITE SULPHUR SPRINGS, *West Virginia*

These famous creams and lotion are provided for the smart guests in the dressing rooms of

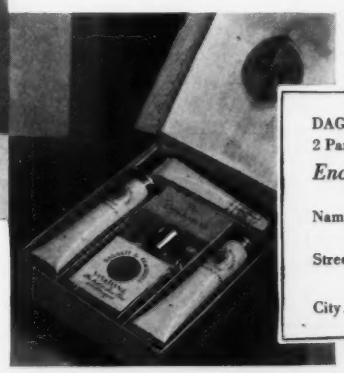
THE CASINO · THE SWIMMING POOL
THE GREENBRIER HOUSE
THE LODGE AT KATE'S MOUNTAIN

Do you wonder that these old favorites in their smart new 1930 dress are taking the country by storm? You can buy them anywhere. The identical products, the same prices, but an added value in the lovely new containers.

THE most magnificent society playground in all America is the seven thousand acre estate of the White Sulphur Springs, Inc., where a sports-loving world gathers for the riding and the golf and the tennis . . . or to take the famous baths . . . or just to relax and enjoy the cosmopolitan social atmosphere of its splendid country house, the GREENBRIER. The season is in full swing at White Sulphur Springs and the Casino, shown above, is daily thronged with celebrities from all over the world.

Here in the ladies' locker room — and indeed in all the dressing rooms of the establishment — the thoughtful management provides ample supplies of Daggett & Ramsdell's Perfect Cold Cream for assuaging sunburn; Perfect Vanishing Cream to make the elusive powder stick through a whole round of golf or a brisk canter up into the mountains; Perfect Cleansing Cream and Vivatone to give yourself a quick facial after your exercise so that you won't have to waste more than a minute before rushing up stairs to luncheon! The favorite beautifiers of the cosmopolitan guests ready at hand just when you need them most!

The DEBUTANTE *Kit*



Send 50 cents direct to Daggett & Ramsdell, 2 Park Avenue, New York, for a charming new set of these products. Regular sizes, not samples. Write for it today. The Debutante Kit is a bargain you ought not to miss.

DAGGETT & RAMSDELL, Dept. K-5.
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Enclosed find 50 cents for the Debutante Kit.

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OSHKOSH TRUNKS

Every day is Graduation Day in Oshkosh

EVERY time a carload of trunks rolls away from the shipping room, we feel like a college president at graduation exercises. We can't help thinking a speech, even though we don't say it:

"Now you are going out into the wide, wide world. You will receive hard knocks. Burden and responsibility will be thrust upon you. You are better equipped to be of service in the world than most of your fellows. Be helpful in every way you can, and above all remember that you have a duty to perform in always upholding the honor and reputation of dear old Oshkosh."

Every day is graduation day at our factory. Every day we send out Oshkosh Trunks to the near and far corners of the earth.

And in one respect we have a comfortable advantage over most college presidents. We *know* that every one of our graduates is going to be an unqualified success.

HOW TO RECOGNIZE AN OSHKOSH TRUNK

"Chief" Oshkosh Cord Duck, the strongest and toughest trunk covering made, is found only on Oshkosh "Chief" Trunks. It is recognizable anywhere by the two bands of red and yellow stripes woven into the fabric. Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

The descriptive booklet, "Your Home Away From Home," is interesting and helpful. For a copy, address the Oshkosh Trunk Company, 454 High Street, Oshkosh, Wisconsin.

ANSWERS TO CORRESPONDENTS

(Continued from page 138)

One pair of brown shoes, $15
One brown hand-bag, $3
Gloves, $4
One evening frock of black chiffon, with black chiffon jacket, $35
Evening slippers, $10
Four nightgowns, $5 each—$20
Six combinations, $5 each—$30
Two slips, $5 each—$10
Six pairs of stockings, $2 each—$12
One négligé, $10
One pair of bedroom slippers, $3
One dozen handkerchiefs, at $3 a dozen

Mrs. G. H.: What is the correct seating arrangement in an opera box? A young cousin of mine maintains that kindness is usually "correctness," and that the placing of guests, especially elderly women, in the front of the box is proper. Should not the hostess occupy one of the front seats, preferably that on the left?

Ans.: The matter of seating depends upon the judgment of the hostess and the arrangement of the seats. Ordinarily, she would give the outside seats (that is, in a box in which there were three seats in front) to two older women, taking the middle seat herself. If one of her guests were a girl younger than herself, the hostess might take the left-hand seat and allow the girl to sit in the middle. The men, of course, would always sit behind the women. At a matinée, a hostess might choose to sit in the back of the box unless she happened to be entertaining some older or distinguished woman to whom she particularly wished to be agreeable; in which case, she would move to one of the front seats in order to talk with her. A really old and distinguished woman might choose always to occupy the most important seat in her own box, but it would probably create a better impression among her friends were your cousin not to do so. We think that she can make few mistakes if she continues to feel that "kindness is correctness."

Miss A. D.: Will you please send me information concerning a correct and adequate wardrobe for a trip to Europe this summer, which will be of two months duration and will include Germany, Switzerland, England, and France?

Ans.: The following wardrobe would, we think, be suitable for such a trip.

A tweed ensemble with interchangeable tuck-in blouses and sweaters. (This ensemble should be made with a heavy tweed top-coat and a jacket suit of the same tweed in a lighter weight)
A printed chiffon afternoon dress
A black lace or chiffon dinner-dress with a lace or chiffon jacket
One flat crêpe street dress in the colour of the ensemble or in black
One velvet coat, without fur, which could be worn with afternoon dress or black evening dress
One felt hat to tone with ensemble
One beret of crushable straw, to be worn with street dress or afternoon dress
One dark coloured silk dressing-gown
Two pairs of low-heeled walking shoes
One pair of black opera pumps, patent leather or suède
One pair of black satin opera pumps
One pair of bedroom slippers
Six sets of underwear
Four nightgowns
Four pairs of French lisle stockings (beige)
Six pairs of medium-weight silk stockings (beige)
Four pairs of sheer silk stockings (beige, in evening shade)

Mrs. H. S.: Will you please tell me the correct uniform worn by a baby's nurse, in the house and on the street, when with the baby? What is supplied by the nurse and what by the mistress? Just how much of a maid's laundry should a mistress be responsible for?

Ans.: A baby's nurse is usually dressed entirely in white in the house. On the street, she would wear a cape, or coat, in navy-blue or very dark grey. With this, she would wear either a bonnet and veil in the same shade as the cape or a felt hat in the same colour. If the mistress wishes a servant to wear a special kind of uniform, she always provides it. If the maid happens to possess, already, a uniform of her own, she might wear it. Whether or not a maid's laundry is done by the maid herself or by a laundress paid by the mistress would depend very much on the extent of the household and the amount of work the maid had to do. If a servant has many duties, it is a very good plan to have her uniforms done at the laundry. She would usually do her personal laundry, such as underwear, herself.

Mrs. E. MacD.: What is the appropriate dress for a tea at a country club when one is on the serving committee?

Ans.: It is difficult for us to give you any accurate information about this, as you did not tell us at what season of the year the tea will take place, your age, or the degree of formality usually observed at such functions. At Eastern clubs, the spectator-sports type of dress would be worn.

Miss R. E. B.: I should be most grateful for advice on the proper way to monogram tableware, linen, stationery, lingerie, and handkerchiefs. I want my trousseau monograms to be correct in every way. Will you please advise me about monograms on men's things, too? Is it correct to initial a man's underwear?

Ans.: It has been the smarter custom always to use the initials of the bride's married, not maiden, name for all monograms on silver, linen, notepaper, lingerie, and handkerchiefs for the trousseau—that is the only etiquette in regard to marking. The sort of monogram selected must be a matter of personal taste. For silver or notepaper, the monogram should be small or initials may be used, if the bride prefers. One way to mark silver, which is both an old and a new fashion, is to use the first letter of the bride's and the first letter of the groom's name in the lower two sides of an imaginary triangle, and the last letter of the married name above. Monograms are placed on the upper side of knives, forks, and spoons, unless a family has inherited a crest, in which case the crest occupies this position and the monogram (or initials) goes on the underside. Here are some of the suggestions made for linen by the best marking shops: Oblong tablecloths are marked at the end, in front of host or hostess or both. Square or round table-cloths, thirty-six inches from corner of cloth. A monogram may be in opposite corners or in just one corner. Two and a half to three-yard cloths usually have monograms about three or four inches large.

Napkins are marked either in the centre of napkin, when it is folded in three parts, or in one corner, depending on the pattern. The dinner-napkin of twenty-seven inches has a two and a half-inch monogram; other napkins, anywhere from one to two, depending upon the patterns.

For bed-linen, the size of monograms on sheets and pillow-cases is more a matter of taste. Usually, they are from two and one-half to three inches. The monograms should be placed so that the bottom is about two inches from the top of the hem.

When the man's position is one of established (Continued on page 142)

W. F.

"I see by the papers ..."

IT is becoming almost a feminine fashion to explain to the apt-to-be-forgetful male that Schrafft's chocolates and candies—once sold only in the thirty-six Shattuck-owned Schrafft's stores—are now being sold by Schrafft's dealers in cities and towns throughout the country.

A subtle reiteration of that bit of good news usually produces immediate as well as tangible results!

But should it fail—then we suggest more stringent measures. Just stop wherever you see the name Schrafft's and personally purchase a box of these delicious candies!

D'or Elegant
Diminutive chocolates in a handsome metal box. ..... $2.00 a pound.

Chippendale
Small pieces with choice centers of many kinds. ..... $1.50 a pound.

Jolivet
Assorted creams, caramels and nut pieces. ..... $1.25 a pound.

Plain
Chewy and cream centers. An unusual value. ..... $1.00 a pound.

SCHRAFFT'S

Chocolates and Candies

W. F. SCHRAFFT & SONS CORPORATION · OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY

Now the elastic must be right

By Pamela Hill

New lines for old! The new Silhouette is a matter of personal accomplishment; a matter between you and your Foundation Garment.

Remember that when you buy your new Foundation. Remember, too, that your Foundation is the one garment that you buy, not for what it is, *but for what it does.* Its only measure of value is in its performance.

That is why makers of America's finest Foundations are so scrupulously careful in the selection of the elastic — the *active* element in the service of the Garment and the Fabric that makes possible the new Silhouette. They use one supreme quality knitted elastic—Kenlastic.

That you may recognize this superlative fabric that insures complete and perfect accomplishment in your Foundation, every piece of genuine Kenlastic is marked at top and bottom borders with *a wavy blue line.* It is your guarantee of supreme quality knitted elastic.

Kenlastic
REG. U.S. PAT. OFF.
- the life of fine corsets

Kenlastic is the exclusive product of James R. Kendrick Co., Inc., Philadelphia and New York

ANSWERS TO CORRESPONDENTS

(Continued from page 140)

background, the man's family initials are often seen on both silver and linen, and, for any newly bought household possessions, both the man's and the woman's initials are used in marking, but the general usage, to-day, is to mark the bride's trousseau, and any presents made her, with her married monogram. On lingerie and handkerchiefs, the monogram should be a small one.

Men's dressing-gowns and pyjama jackets have rather large monograms on the breast-pocket (if there is one), and pyjama trousers are marked on the band. So are the trunks of underclothes. The singlets are marked near the shoulder-strap. Either initials or monograms are suitable. Handkerchiefs, also, may carry either. Socks may have small initials.

Vogue's Book of Brides goes into all of these matters more thoroughly than is possible here.

Mrs. S.: Do you think the sun-tan vogue will be with us again, this summer? Also, I am having a soft tweed suit made, in a medium blue. Can I wear dark blue kid pumps with such a costume?

Ans.: We believe that sun-tan will be just as general this summer as last summer, since outdoor exercise is still as much in favour as ever. Whether or not a woman wishes to be sunburned is a matter for her to decide—a fair skin being just as much in the mode as a brown one. Dark blue shoes will be worn during the coming season, but it is difficult to find blue shoes that are appropriate to wear with tweed, as they are usually made with French heels. We think that shoes with solid leather heels are much more suitable to wear with tweeds. We suggest your wearing dark brown Oxfords or dark brown calf pumps with solid leather Cuban heels.

Mrs. C. F. S.: I want to make an unlined coat of wool material. How should I finish the seams? How should I finish the edge of an all-over lace or net scalloped collar? Would cream coloured net be correct for the collar of a navy-blue cotton voile dress? What colour stockings should be worn with it? With black shoes?

Ans.: We suggest that, in finishing an unlined coat, the seams be stitched inside and pressed open. Then they should be stitched on the outside on each side of the seam. The same should be done at the hem of the coat. We think that a picot edge would be the best finish for a collar of the kind you describe. And wouldn't a collar of organdie or a sheer voile ruffle be more attractive than a cream net collar? Sunburn-beige stockings are best, regardless of the colour of the shoes. Vogue's Book of Practical Dressmaking should be most helpful to you.

Mrs. J. J. R.: My husband and I are going to Russia and will be there for two years. What clothes will we need for that time? How many and what weight of material? We are both middle-aged.

Ans.: It is impossible to buy good clothes of any description in Russia, so that it would be wise for you to take as many things as you could possibly need during two years, particularly such things as underwear, stockings, shoes, and toilet articles. This applies also to your husband. You could probably buy better fur coats there, as far as the skins are concerned, for the same amount of money than you could here, but they might not be so well made. Although it is not generally realized, the summers in Russia are particularly hot, hence the inclusion of thin dresses. You did not tell us whether or not you intend going to parties, which, of course, would make a difference in the amount of evening clothes you would need. Even if you do not anticipate dressing in the evening, it would be wise to include the black lace dinner-gown mentioned in the following list:

- Fur coat (black fur is most useful)
- Tweed ensemble, made with tweed top-coat and jacket suit
- Four silk blouses and two sweater blouses
- One street dress of woollen jersey to harmonize with tweed top-coat
- One flat crêpe street dress, with lingerie touches
- One afternoon dress of dark coloured flat crêpe
- Several light summer dresses
- One black lace evening gown with separate jacket of lace
- One dark coloured crêpe de Chine evening gown
- One velvet evening wrap
- One afternoon dress of printed chiffon in a dark colour
- Glove silk underwear
- Silk-and-wool underwear
- Simple dressing-gown of dark colour, such as navy-blue, brown, dark green, or black, to be worn while travelling
- Quilted silk or heavy woollen dressing-gown
- Warm bedroom slippers
- Summer bedroom slippers
- Galoshes
- Six pairs of low-heeled walking shoes
- Two pairs of suède or patent leather slippers
- Two pairs of evening slippers
- Woollen and silk stockings
- Tailored hand-bag large enough to contain passport
- Less tailored bags to carry with silk dresses
- Evening bag
- Four felt hats (one black, three coloured)
- One black straw hat with narrow brim

Your husband will need the kind of clothes he would ordinarily wear in cold weather. The list of men's clothes we are sending you may not be sufficient. If he chooses, he can, of course, have additional suits of the same kind (this applies, also, to your clothes). In addition to the following list, he will need a fur or fur-lined coat.

- One medium dark worsted suit
- One tweed suit
- One flannel suit
- One dozen soft shirts, with collars attached or matching the shirt (in plain colours, white, or striped)
- Two soft felt hats
- One pair of brown shoes with rubber soles
- One pair of black shoes
- One pair of brown shoes with leather soles
- One tweed top-coat
- One rain-coat
- Gloves
- Handerchiefs, neckwear, jewellery, and the like, in any desired quantity
- Dinner-jacket and accessories, including:
  - white shirts with starched bosoms and cuffs
  - Bold wing collars
  - Black bow ties
  - One black waistcoat
  - Two white waistcoats
  - Black silk socks
  - Black patent leather pumps or Oxfords
  - Shirt studs, cuff-links, and other accessories

(The dinner-jacket is acceptable at most places, except for dining out at hotels in London and very formal parties on the Continent. Formal evening dress is desirable, but can be omitted if necessary. Formal day dress is requisite only at the more formal state affairs, such as receptions at embassies. Formal day dress includes the black cutaway, striped grey trousers, white shirt, wing collar, bow or Ascot tie, silk topper, white gloves, black or grey socks, and black patent leather Oxfords with toe caps.)

Mrs. L. E. F.: Please tell me the proper kind of gloves for daytime and evening wear. Should gloves match the hat or shoes? What lengths are the smartest? (Continued on page 146)

IN FRANCE

IN ENGLAND

IN ALL AMERICA

they are revolutionizing skin care ... these clear, simple answers to the new needs of Today!

Now—simplified at last into one satiny Cream—all three of the vital steps to beauty: steps which have always seemed so long, so hard to take!

Now, too, a Powder different from any you've ever used: a Powder scientifically blended to fit the needs of your individual type of skin!

Already two continents applaud these newest achievements of Pinaud ... already these basically-different beauty principles are revolutionizing Skin care.

With Pinaud's Cream you can watch your skin awaken as never before to quick reviving Youth. For it is three things in one: a Cleansing Cream specifically-planned to remove every speck and trace of city dirt and grime . . . a rich, suppling Tissue Oil . . . a wonderful Astringent . . . in one swift delightful treatment, in just a few seconds of your busy day. Simply smooth it on—*then wash it away!*

With Pinaud's Powder, you take another new Adventure in loveliness: a powder made with basically-new ingredients . . . by a new process including actual sterilization! So pure it *soothes* instead of stimulating the sensitive skin cells—so finely adherent it literally becomes a part of you—so accurately adjusted to your individual Skin-Type that it is practically invisible! For this new Powder is made in two distinct gradations: one for "oily" type of complexion, one for the "dry." The result is unparalleled: a subtle transfiguring film which seems not to be Powder at all—but You!

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MAKERS OF FRENCH TOILET PREPARATIONS FOR MORE THAN 150 YEARS.

PINAUD'S CREAM AND PINAUD'S POWDER AT YOUR FAVORITE SHOP . . . IN PACKAGES AS BEAUTIFUL AS THE BEAUTY THEY OFFER YOU . . . YET AT PRICES NO HIGHER THAN YOU PAY FOR ORDINARY PREPARATIONS. TRY THEM BOTH BEFORE ANOTHER DAY GOES BY!

FRANCE

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A NAME like a star, a name like light . . . brilliance, gayety, sophistication, the elegance of the *ancien régime*, the chic of the moment's mode, the artistry that turns a market-place into a pageant, a bit of silk into a creation, food into something fit for gods, a smile and a shrug into a whole philosophy of life . . . France!—Every French Line ship is France herself, complete to the smallest detail, and manned by Breton seamen whose ancestors tamed the Atlantic before Columbus . . . passengers become part of its scintillant background . . . sparkling, vital, dancing its vivid way between the three great world capitals on board the "*Ile de France*," "*Paris*," or "*France*."

Five and a half days to Plymouth, England

From the heart of Manhattan across "the longest gangplank in the world," a waiting express for London, a few hours later the covered pier at Havre, three-hour express to Paris—Cabin liners, the "*Lafayette*," the "*De Grasse*" and the "*Rochambeau*," slightly slower, equally gay, make economy smart.

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WHAT THEY READ

(Continued from page 128)

make his books very dull pudding indeed to another. But, as time passes, we find ourself reading more and more of his dull books and enjoying them tremendously. Mr. Powys doesn't make much fuss, he pretends that what he does is a humble sort of thing, and he hopes only to amuse a little, to pass on a little warmth and good temper. There are so many hectic, being-alive books that no one can begrudge his place in the sun to one author who advertises friendly, placid, fertile Death, the comforts of resignation and humility. Mr. Powys's novels, laid nominally among English country folk in Dorset, really depend on a perfectly artificial world where every one is more or less cuckoo. But, basically, they are much more natural than Nature, and one gladly believes in them. In "Mr. Weston's Good Wine," the fancies were as extravagant as any one can get, and still one believed them.

In this latest book, "KINDNESS IN A CORNER" (*Viking Press, Inc.*), there is nothing so extreme, but even without gods out of the machine, the supernatural hovers continually over the story. The chief subject of the narrative is Mr. Dottery, an aging rector in a small Dorset village, a scholar, a gentleman, a bachelor, and a good-liver, who cherishes his post not least because the parsonage has one of the coolest of wine-cellars. Canon Dibben, a less pleasant type of cleric, and his wife go to some trouble to interfere with the calm tenor of Mr. Dottery's life, but Mr. Dottery's appalling simplicity and the odd and protective love in which the villagers hold him somehow save him from the most ingenious plots. The sexton and grave-digger persuades, towards the end of the book, two good old souls not to fear death, but to welcome it, and so there is a burying, but of a jolly gala sort. The grave-digger's young daughter partially identifies herself with an antique local legend of one Saint Susanna and puts herself out to teach Mr. Dottery a lesson he has missed in his books. Mr. Dottery goes on reading and not bothering anybody, and the story ends. But it is enchanting—or so we find it. It is not that the pace of the book is slow, but that the people it shows are wise and leisurely. They are superstitious, but their superstitions are wise and honourable, going for their sources behind the transient centuries to some eternal origin buried in the loam of England. Whoever you are, "KINDNESS IN A CORNER" will leave you feeling a good deal more pleasantly towards yourself.

FLOWER OF CIVILIZATION

Evelyn Waugh's "VILE BODIES" (*Jonathan Cape and Harrison Smith, Inc.*) is that rarest of events: a genuine sophisticated novel. You are at liberty to doubt the statement until you have read the book. Most "civilized" novels confirm in one the unhappy suspicion that there are no civilized people. At any rate, they all photograph so badly. What in life may be quite bright conversation becomes between book-covers posturing twaddle. And, although one is frequently told in sophisticated fiction of the brilliance and charm of the characters, the jury is hardly ever able to believe it.

Mr. Evelyn Waugh belongs with Mr. Aldous Huxley, Mr. William Gerhardi, and perhaps one or two others whose names we don't recall who can pull off the trick. One reason may be that all these gentlemen are always interested in doing something more than parade some characters whose incomes may be hypothecated as in excess of fifty thousand dollars a year, or less than nothing at all. They are usually to be found saying something, in sly circumlocutions. Mr. Waugh is no exception. Indeed, his book may be supposed to be satire, on the evidence of his "Author's Note": "The action of the book is laid in the near future, when existing social tendencies have become more marked; I have postulated no mechanical or scientific advance, but in the interest of compactness and with no pretensions to prophecy, I have assumed a certain speeding up of legal procedure and daily journalism." (In passing, let it be said that this edition shows too many proof errors.)

Young Adam, the hero, comes back to England with a novel, crossing the Channel on the same boat with the American Mrs. Melrose Ape, a popular evangelist, and her cabaret of a little-past adolescent "angels"; Father Rothschild, a mysterious and very wealthy undercover power of the British Government; some travelling men, and a few others. The novel is confiscated and burned by the Customs officials, and Adam arrives in England penniless and unattached. He begins remeeting his friends and going to parties again, he is engaged to be married, it is broken off, he is engaged again, his fiancée marries, returns to him, and then there is the next and greatest of the wars, on the battlefield of which Adam in the closing paragraphs snoozes through a scene of strange revelry.

There are, very definitely, the Young People, and there are the Old People, two sets as unfathomable to one another as Eskimos to Hottentots. The vicious circle of what we now call modernism has been exhausted when Mr. Waugh's book opens, and a War is apparently indicated. So a war it is. Of the settings against which the characters jitter, of their jitterings and the things they say and the things that happen to them, of the devices of their folly and their wisdom, it is only necessary to say that one's feeling is that one has heard everything of importance when the book is finished. This satisfaction is testimony enough that Mr. Waugh has dredged his subject of nearly everything it held.

Mr. Waugh writes with remarkable grace and point. Paragraphs are really distinguished. Of an ex-society reporter who, being good for nothing else, found that he was not even good for that and put his head gallantly into an oven, he says: "So the last Earl of Balcairn went, as they say, to his fathers (who had fallen in many lands and for many causes, as the eccentricities of British Foreign Policy and their own wandering natures had directed them; at Acre and Agincourt and Killiecrankie, in Egypt and America. One had been picked white by fishes as the tides rolled him among the tree-tops of a submarine forest; some had grown black and unfit for consideration under tropical suns; while many of them lay in marble tombs of extravagant design.)" The paragraph is almost unexcelled for a nice balance of snobbery and sentiment, of flamboyance and discretion, and whenever such another paragraph is needed, Mr. Waugh can always write it to the measure. Within its very limited class, "VILE BODIES" is really superb.

DARK AGES

An excellent non-fiction work about the Middle Ages is "THE CRUSADES: IRON MEN AND SAINTS" (*Doubleday, Doran and Company, Inc.*), by Harold Lamb, author (Continued on page 154)

Breakfast . . sunlight . . and charming glassware

THERE ARE blue and silver mornings when breakfast reaches the high degree of a happy gesture, a gesture that must be brightly and appropriately caparisoned in delicacy, restraint and cheerful good taste. . . . A small table splashed with new, mild sunlight . . . the fresh, morning air faintly redolent with rich coffee . . . the tinkle and sparkle of silver . . . and dainty food served in the lovely simplicity of clear, tinted glassware . . . cups and saucers, bowls and plates glinting gaily with the soft, reflected brilliance from the dewy garden and the morning sky.

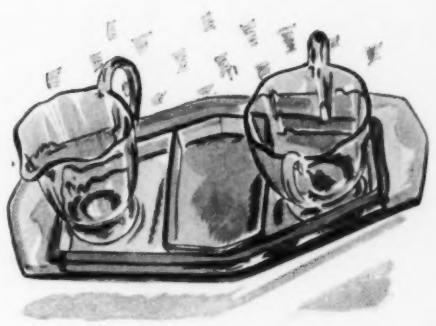
Fostoria

MADE IN U.S.A.

FROM THE TABLE-SETTING for such a breakfast, up through those for luncheons and suppers, to the elaborate beauty of the formal dinner setting, Fostoria Glassware enjoys an ever-increasing popularity with hostesses of informed originality. The alluring variety of colors—Amber, Dawn, Azure, Green, Crystal and Topaz—permits these hostesses to exercise a thrilling scope of table decoration that was not possible even in Eighteenth Century France, where colored glassware was in high favor with those who presided over the most elegant and luxurious tables.

FOSTORIA *can be purchased inexpensively at the best shops in complete sets or individual pieces, and replacements can be had at any time because Fostoria is sold on* THE OPEN-STOCK PLAN. *The glassware bought today can be matched exactly a month or a year from now. . . . On* THE PRACTICABLE SIDE, *Fostoria Glassware, fragile-seeming as it is, stands up well under hard usage and is unaffected by rapid changes in temperature.*

Send for "The New Little Book About Glassware." It is replete with illustrated details of authoritative table-settings and a variety of decorative suggestions. The Fostoria Glass Company, Dept. V-5, *Moundsville, West Virginia.*



On this modern breakfast table Green Fostoria is used with simple garden marigolds. The cereal is about to be served. Other smart accessories for breakfast are shown in the illustrations above.

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BLANKETS – *modern as morning*

Fresh as a new day—the exquisite monotones and duotones of North Star Blankets add adorable accent to bedrooms done in the manner *moderne.* By day, they provide charming color as they lie over the foot of the bed—by night, their cozy lightness suggests the proverbial feather. Take the downy, cloudlike *depth* of a North Star *pure wool* Blanket between your fingers. Feel how it *gives,* gently—caressingly. Watch it spring back as you release the pressure. Think what this means in warmth and comfort! Every bedroom in your house—whether its *décor* be modern or mediaeval, early American or late Empire—deserves its complement of North Star Blankets. Their colors—crocus yellow, rose pink, bluet, orchid, and fern-frond green—like garden flowers, fit perfectly into *any* decorative scheme. Every good store has—or *can order*—North Star Blankets in colors to please you. *Just write:* North Star Woolen Mill Company, Minneapolis, Minn.

NORTH STAR TRADE MARK BLANKETS

Look for the Name and the Star label.

"Sleep under the NORTH STAR"

NO land gypsy ever enjoyed the freedom of that nomad of the water, the Chris-Crafter. To him the waterways of the whole world lie open. There are no white lines, no straight pavements. Every bay and river invites the Chris-Crafter to rest or to explore, to hunt or to fish. The shorelines offer wide diversity of play and recreation. Thrilling races, regattas, boat parties, picnics, social affairs—all are within range of the fast, roomy Chris-Craft ' ' ' Every waterside family needs a Chris-Craft, and every member of the family will enjoy and use it. It handles even more easily than a motor car and has the same steering, starting and lighting equipment. There are fast, racy runabouts, luxurious sedans, commuters, cruisers and yachts in the 1930 Chris-Craft fleet. Let the Chris-Craft merchant help you select the one that fits your desire. Illustrated catalog may be had by writing Chris Smith & Sons Boat Company, 345 Detroit Road, Algonac, Michigan.

24-foot Chris-Craft Runabout, 125 H. P., speed up to 35 M. P. H. $2850

NEW!
A 17-foot Runabout, 25 M. P. H., priced at $1295.
' ' ' '
A few desirable sales territories open. Wire for details.

Chris-Craft

World's Largest Builders of All-Mahogany Motor Boats

Runabouts—Sedans—Commuters—Cruisers—Yachts
25 Models — 17 to 48 feet — $1295 to $35,000

Mrs Franklin inc.

presents the new Franklin sweater suits . . . completely in the spirit of this season . . . with the flared skirt, the bolero jacket, the tuck-in blouse. This spring outfit is in navy and white . . . a blouse with modern motifs . . . a little beret to match. And if you choose to have two skirts . . one navy . . one white, it becomes the perfect week-end costume—dark for travel—light for country.

NEW YORK · 16 EAST 53rd ST. ● PHILADELPHIA · 260 SOUTH 17th ST.
CHICAGO · 132 EAST DELAWARE PLACE ● PALM BEACH
SOUTHAMPTON ● BAR HARBOR ● YORK HARBOR ● WATCH HILL

ANSWERS TO CORRESPONDENTS

(Continued from page 142)

Ans.: Gloves of beige suède have long been the best choice for daytime wear. They are now worn slightly longer than they have been, in order that they may wrinkle slightly at the cuff. One-button stitched gloves are still smart for sports. Dark brown gloves worn with brown fur have been much seen recently in Paris. In the evening, gloves of pinkish-beige, wrinkled to the wrist, are worn. However, ivory-white and cream coloured suède gloves are as generally worn. Gloves for daytime wear should match the stockings rather than the shoes.

Mrs. F. P. R.: Is it correct for a widow who has laid aside her engagement ring while in mourning to wear it again after the mourning period is over?

Ans.: It is quite correct for a widow to wear her engagement ring. There is no reason why she should have laid it aside while in mourning. The jewellery that one is in the habit of wearing every day, such as an engagement or a wedding-ring, is not laid aside during the mourning period. This is only done in the case of jewellery worn for ostentation.

SOCIETY

(Continued from page 52)

DEATHS—Continued

BOSTON

Lowell—On March 23, Anna Parker Lowell, wife of A. Lawrence Lowell.

Shaw—On March 29, Robert Gould Shaw, second, husband of Mary Harrington Shaw.

ENGAGEMENTS

NEW YORK

Armstrong-Booth—Miss Mary Armstrong, daughter of Doctor Herbert Ralph Armstrong and Mrs. Armstrong, to Mr. Ralph Douglas Booth, son of Mr. and Mrs. Harry Hodgson Booth.

Brookfield-Wyckoff—Miss Kate M. Brookfield, daughter of Mr. and Mrs. Frank Brookfield, to Mr. Watson Wyckoff, son of Mrs. Walter Cornelius Wyckoff.

Brooks-Gilliam—Miss Jane Brooks, daughter of Mr. and Mrs. Ellwood Wilson Brooks, to Mr. Henry Leigh Gilliam, son of Mr. and Mrs. Thomas Howell Gilliam.

Brown-Wood—Miss Alburta Hartley Brown daughter of Doctor Samuel A. Brown and Mrs. Brown, to Mr. Ernest Payne Wood, son of Mr. and Mrs. Benjamin Franklin Wood.

Calkins-Celler—Miss Mary Caroline Calkins, daughter of Mr. and Mrs. William C. Calkins, junior, to Mr. Frederic Alphonse Celler, of Lyons, France.

Crane-Drukker—Miss Carol Crane, daughter of Mrs. Clarence Austin Crane, to Mr. Richard Drukker, son of Mr. and Mrs. Dow H. Drukker.

ENGAGEMENTS—Continued

Dennett-Chadwick—Miss Louise Anth... Dennett, daughter of Major Harold O. De... nett and Mrs. Dennett, to Mr. Sturgis ... Chadwick.

Hyde-Marr—Miss Beatrice Hyde, dau... ter of Mr. and Mrs. William Trus... Hyde, to Mr. James Hilton Marr, son ... Mr. and Mrs. James Marr.

Kellogg-Corbin—Miss Jane Brandon K... logg, daughter of Mr. and Mrs. Charles ... Kellogg, to Mr. Herbert H. Corbin, son ... Mr. and Mrs. Arthur L. Corbin.

Lee-Taylor—Miss Betty Lee, daughter ... Mr. and Mrs. Albert R. Lee, to Mr. He... bert Addison Taylor, son of Mr. and M... Herbert A. Tayolr.

Morse-Makepeace—Miss Eleanor ... Morse, daughter of Mr. and Mrs. Sam... F. B. Morse, to Mr. Russell Makepea... son of Mr. Charles D. Makepeace.

Robb-Whyte—Miss Catherine Robb, daughter of Mr. Russell Robb, to Mr. Peter Whyte, son of Mr. and Mrs. Dav... Whyte, of Banff, Alberta, Canada.

Roebling-Hagner—Miss Caroline Ch... lotte Roebling, daughter of Mrs. Arth... O'Brien, to Mr. Alexander Burton Hagner.

Slack-Luquer—Miss Rosalie Hicks Slack, daughter of Mr. and Mrs. Henry Slack, to Mr. Thatcher T. Payne Luquer, son of Mr. Lea McIlvaine Luquer.

Thompson-Donaldson—Miss Elinor Thompson, daughter of Mr. and Mrs. Henry B. Thompson, to Mr. Chase Donald... son, of Ardsley-on-Hudson, New York.

THE GIRL WITH NOTHING A YEAR

(Continued from page 136)

If a tear has ravaged your favourite frock, the New York Exchange for Women's Work does excellent mending. The Gotham Knitbac Service will reknit the runs in your stockings to look like new.

Painstaking care can prolong the life of clothes for months. In town, every dress or coat should have its own hanger and bag. You can make the bags yourself of wash goods or coloured Argentine cloth. Hats should be brushed after they are worn. Straw hats should be kept upside down in their boxes, well stuffed with paper. Shoes should be treed the moment they come off, and gloves should be put away with the fingers restored to shape. The electric iron and the ironing-board are invaluable. Even the most expensive gown looks like two cents if it is crumpled. Lingerie collars should be made to snap in and out, and it is best to have a fresh one every day. If you do much week-ending, it is wise to begin thinking about your week-end wardrobe bright and early on Monday morning, lest an alluring invitation catch you on Friday unprepared. The girl with the job, who has so little time to look after her own clothes, would do well to employ a visiting maid once a week. For the modest charge of fifty or seventy-five cents an hour, one of these damsels will mend, sponge, press, and generally put your things in order.

Jewellery can be cleaned at home in a glass of ammonia and alcohol. It should be dried in bran, rather than with a cloth, which is apt to loosen the settings. At the department stores you can buy nice little kits for jewellery cleaning.

Frocks of taffeta or moire should not be pressed, but hung first in a bathroom full of steam and then in a draft. The shine of long usage may be removed from silk materials by gently rubbing the worn places with a cloth saturated in a solution of vinegar and water. Grease spots disappear from silk materials under a sprinkling of a fine, white powder called Annette. Dry-cleaning at home has always been a most dangerous economy owing to the risk of fire or explosion, but an excellent little machine called the "Duette," sold for a small sum by Lewis and Conger, has now made home cleaning possible. Many dresses and gloves can be cleaned with a gallon of the special fluid sold with the Duette, and pleats and ruffles come out in perfect condition.

WE SAW "Toots" the other dawn at the Embassy and she looked simply top-hole.

"Stunning new frock," we complimented, "frivolous gal, we shall never propose to a female whose clothes allowance would leave us nothing but orange juice for our old age."

"I'll see you, Bunty," Toots flipped back, "nothing in *that* alibi. I support a large wardrobe on less than you contribute to the comfort of head waiters. When we're married, I'll take you to Saks-Fifth Avenue to their wonderful Debutante Shop—and reveal my Mysterious Secret."

It's true that smart young things manage clothes allowances cleverly these days, thanks to the famous Debutante Shop. *And* thanks to the wonderful way one can keep a wardrobe sparkling fresh with Lux.

At Saks-Fifth Avenue they'll tell you it's easy to support frivolous frocks in the style to which they're accustomed, if you see that they're washed only in Lux.

"It's the only *safe* way to cleanse the smart new colors—delicate pastels and the new brilliant prints," this famous store says. "You won't look smart if a color fades the least bit—but Lux is especially made to preserve colors. Any color safe in water alone is just as safe in Lux."

"THESE FRIVOLOUS FROCKS

are easy to support in the style to which they are accustomed —thanks to Lux," says

SAKS-FIFTH AVENUE

In the picture at the top of the page you'll see why debutantes regard their new shop at Saks-Fifth Avenue as Paradise Regained. These extremely smart little summer dance frocks are so easy on allowances. They say Paris to the eye, but not to the checkbook!

And when it comes to keeping up one's wardrobe, it's a big comfort to know that—as Saks-Fifth Avenue says—lovely flowered chiffons and smart printed silks can be kept fresh as a morning in June, with just a dip in a sparkly, bubbly bowlful of Lux suds.

SIMPLY ON THE BASIS OF EXQUISITE QUALITY ARE VENUS SANITARY NAPKINS OFFERED TO YOU.

There is no mystery involved and many women are quite happy without them.

But if one is the sort of person who insists that everything about one be luxuriantly nice—then Venus naturally follow.

Made of clean soft cotton in a softly knitted cover without a seam, they are quite different from the usual kinds.

And though they cost a trifle more, there is an economy in their finer quality which proves itself at once.

AT THE SMARTEST DEPARTMENT STORES AND SHOPS IN ANY CITY SIMPLY ASK FOR VENUS.

VENUS CORPORATION

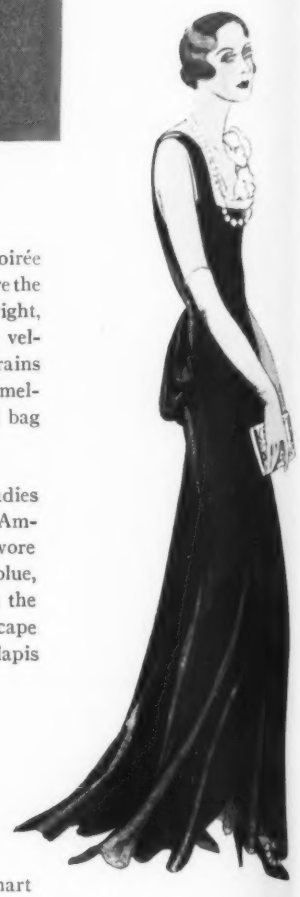
1170 Broadway New York, N. Y.

424 So. Broadway
Los Angeles, Calif.

VOGUE POINTS FROM PARIS

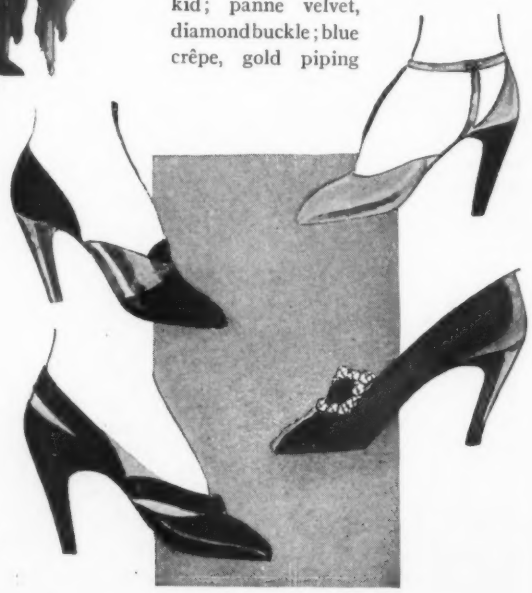
Necklace of diamonds, emeralds, and rubies. Strands of sapphire stones; diamond motifs. Diadem and ear pendants of brilliants

At a notable soirée Miss Clewes wore the gown at the right, of black panne velvet with two trains and white camellias, gloves, and bag



A great many ladies dancing at the Ambassadeurs wore deep medium-blue, like the frock at the left with a cape linked with lapis

Below are four smart new slippers: silver lamé, green heel; black satin and gold kid; panne velvet, diamond buckle; blue crêpe, gold piping



disfiguring hair growths not only removed,— destroyed under the skin

No longer need you fuss about superfluous hair every week. It has been proved that **ZIP** *permanently destroys* hair growths. Hundreds of thousands of women are using it with amazing success. It is a favorite with stage and screen stars as well as Beauty Specialists, for face, arms, legs and body.

ZIP leaves no trace of hair above the skin; no prickly stubble later on; no dark shadow under the skin. Each treatment makes the growth weaker until destroyed completely.

ZIP Is Harmless

Do not confuse **ZIP** with other methods. **ZIP** gets at the cause . . . the roots . . . and in this way *destroys* the growth. It is not a depilatory. It is an Epilator. And so effective! So quick and simple. Remember, *there is no other Epilator.*

A Permanent Method

It is a harmless, fragrant compound, free from sulphides, and pleasant to use. Moreover, there are no disagreeable fumes, no discoloring of porcelain and tile. **ZIP** acts immediately and brings lasting results. If you really want to be free of hair, entirely, you will find nothing so economical as **ZIP** in the Large Combination Package at $5.00. You will be delighted and you risk nothing, for **ZIP** is sold on a money back guarantee basis.

562 FIFTH AVENUE

Madame Berthé
Specialist

(Ent. on 46 St.) NEW YORK

To overcome perspiration use
AB-SCENT
Harmless, colorless 50c

ZIP

Madame Berthe, Specialist 51
562 FIFTH AVE., NEW YORK
By mail, in plain envelope, tell me how to be entirely free of hair. Also send "Beauty's Greatest Secret" without charge.

Name.....
Address.....
City & State.....

IT'S OFF *because* IT'S OUT

Sold everywhere. Treatment, or Demonstration without charge in New York only at my Salon

SCANTIES

REG. U.S. PAT. OFF. PATENTED

by Model

Scanties...Stockings and a Dress—that's all!

A scant eight ounces of luxury combining—brassiere, vest, girdle, panties—all-in-one—is all you need wear beneath your new evening frock to have each curve fall gracefully over your own natural supple form.

Without a break or a bulge, Scanties accents the waist, confines the hips, accentuates the bust and comfortably moulds the figure into the new silhouette.

Scanties has one pair of shoulder straps holding all—and is as easy to launder as a handkerchief.

Every woman should have at least one Scanties in her wardrobe—especially for evening wear when you must wear the least and appear your best.

Illustrated is style 395 of Silk Jersey and Georgette in Pink, White, and Black, $16.50. Other Scanties for Street and Sport Wear $5.00 to $25.00 at all leading stores.

Model Brassière Co.
INCORPORATED

London 200 Fifth Avenue, New York Paris

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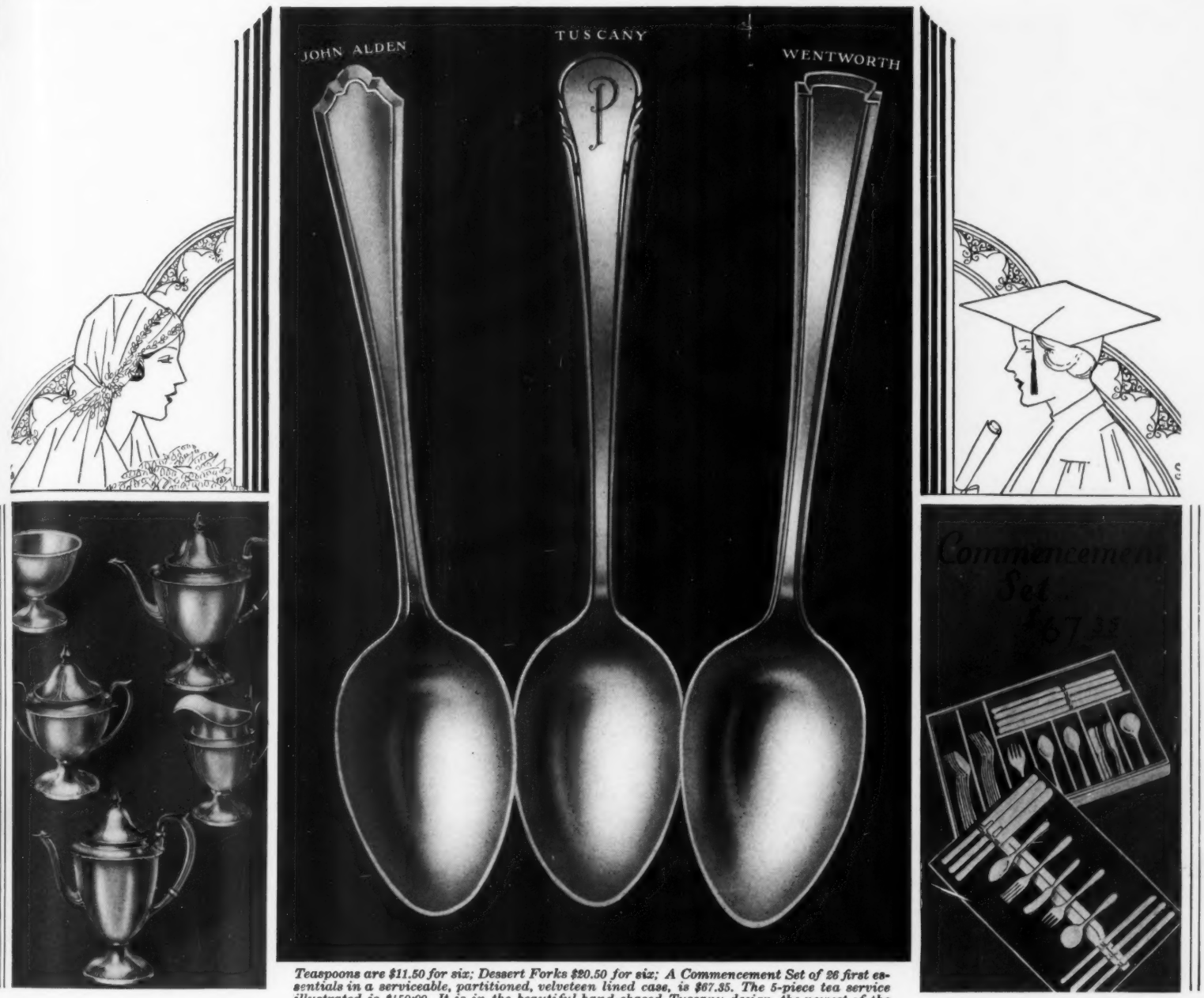
MORE VOGUE POINTS FROM PARIS

Three necklaces with pendant motifs; graduated pearls and an emerald pear; diamond strands ending in emeralds; "cravate" necklace of diamonds

Seen at a smart gathering was this short wrap of black velvet, (right), tied at the waist, worn over a very long, full dress of printed mousseline

At the Ambassadeurs, a dress for dancing was of straw coloured satin with a rounded cape fastened by two ties in front, the skirt with long rounded panels

This formal gown of rich dark red velvet has a train. In back, the bodice effects a smart cowl, with the drapery attached by a jewel at each shoulder



Teaspoons are $11.50 for six; Dessert Forks $20.50 for six; A Commencement Set of 26 first essentials in a serviceable, partitioned, velveteen lined case, is $67.35. The 5-piece tea service illustrated is $450:00. It is in the beautiful hand-chased Tuscany design, the newest of the Watson creations.

THE FIRST THOUGHT of BRIDE and GRADUATE

EXQUISITE SOLID SILVER! Imperishable, beautiful. The *one* table silver that can be used day in and day out without losing its worth or its beauty . . . whose authority is never questioned . . . that is correct, fashionable, precious . . . A bride and her sterling — twin symbols of beauty — the two are inseparable. Surely nothing can ever take the place of sterling for the wedding or graduation gift . . . lovely sterling is so expressive of "family", of "position", of good taste and judgment. The three designs illustrated are popular favorites. They are heavy as fine solid silver should be . . . stately, symmetrical and with a classic beauty which the changing fashions cannot efface. If you wish, you may purchase your Commencement Set on the convenient budget plan . . . Tell us which design best suits you — and your home — and we will be happy to send you a beautiful brochure of the complete service.

THE WATSON COMPANY, ATTLEBORO, MASS.
347 Fifth Avenue, New York 37 So. Wabash Avenue, Chicago
643 So. Olive Street, Los Angeles

The Watson Company, Attleboro, Mass.
Please send me a brochure of the_____design. I am interested in procuring a service of_____pieces on the convenient budget plan.

*Name*_____

*Address*_____

Watson Sterling

The comfort and enjoyment of the daily tub are unmistakably heightened by adding to the water a half-handful of No. 4711 Bath Salts in your favorite odor (there are eleven in all!)... No. 4711 Bath Salts are refreshing... invigorating... gently stimulating to fagged nerves and body . . . and the water takes on the gentle softness of pearly dew.

No. 4711 REG. U.S. PAT. OFF.

Bath Salts

Made in U. S. A. by

MULHENS & KROPFF, Inc.

25 West 45th Street, New York

AMERICANS IN LONDO

(Continued from page 81)

abominably furnished, and built in such a way that the kitchen fumes pervaded all the rooms while a meal was being prepared. There was a great shortage of bathrooms and closets for the Paris clothes, and, after a day or two, it was decided that it would be altogether more satisfactory to continue under Lady Angela's guidance, though not under her roof, and it was agreed that Lady Angela's uncle should, for a consideration, yield up his magnificent Grosvenor Street mansion for two months. "They might as well do things well while they were about it, and, really, houses and things are so cheap in London compared with New York!"

There were only occasional quarrels. Mrs. Banjoline complained that Lady Angela always seemed to be wanting her to be buying something more from everybody she introduced them to, and, in the end, Mrs. Banjoline had to tell Lady Angela quite frankly that she didn't want to be bothered. Otherwise, on the whole, things went smoothly, and Miss Banjoline was in a continual fever of excitement. All the young men clustered around this rumoured heiress and asked her for the pleasure of a dance.

Lady Angela took the Banjolines in on her invitation to a great number of parties. They were surprised to find so many people owned large houses of their own.

SOCIAL PROGRESS

Their names began to be mentioned in the newspapers as being "among those present." Photographers begged Miss Banjoline to pose, and, with her Chéruit clothes and Anita Loos coiffure, she was captioned as being typical of American débutantehood. Crowds of extremely important strangers would surge into Uncle Wilfred's house every time cards were sent out by the secretary, whose fingers became permanently inky with overwork, and, after a week or two, Mrs. and Miss Banjoline knew by sight and reputation most of the people that they were entertaining. In a few instances, they even became quite intimate. Miss Banjoline's tea-table and cocktail bar were always thronged with eligible beaux. Mrs. Banjoline lay exhausted and wondering up-stairs.

Flowers were marvellously cheap! One could go into the most magnificent florists and order orchids and crimson roses and lilies-of-the-valley and stephanotis and gardenias, and the bill would be comparatively negligible, and it was nice to fill the house with flowers and to send them to people to whom one wanted to be nice—people with whom one wanted to curry favour.

Lady Angela seemed to be the one who felt the strain the most, and her temper became very hot. There were moments when she thought she could not stand it all any longer. Nevertheless, she was going, if human flesh could endure it, to stick to her bargain. There could be no flaw in her contract. Two thousand pounds a month was not to be sneezed at. It was just bad luck if the girl didn't get off this soon, and "just life" if she happened to be the most irritating creature on God's earth.

Mrs. and Miss Banjoline took large batches of tickets for every cha ball, and they would go to be recei by Princess Marie Louise, the Ch man, if there was no more import private engagement for that ni Lady Angela arranged Ascot for t and the glamorous presentation Court, but, alas, July came to an e London emptied, and Miss Banjol had not had a proposal.

Well, they'd have to be getting h to Mr. Banjoline, and they could co back to London the next season a do it all again, and, this time, th wouldn't need Lady Angela's servi any more. They wouldn't need l uncle's house. They knew the ro now, and they needn't be so extra gant next time. They would take suite at the Ritz, and that would cost nearly so much. And they d and the result was a hopeless flop, i nobody bothers about anybody w stays in a hotel in London, or ab anybody who stops spending money.

IT'S DIFFERENT IN PARIS

Americans who go to Paris can h a wonderful time. They cluster arou the Ritz Hotel; they see one anothe they see what they think is the Pa crowd, but which is really the R crowd, and a very gay crowd it i But when they come to London, th are rather lost. There is no one sp in which every one clusters and co gregates. It takes some time to g going, to meet people, to get "into t know," and there is something rath pathetic about the dogged determin tion with which certain New Yorke "do" a London season of their own. London season of theatres and chari balls and tennis at Hurlingham an seeing Lady Louis Mountbatten a the Embassy Club.

And yet, they are delighted—fo London is so quaint! There is s much elegance and old-world distinc tion. They love the striped awning over the balconies and the window boxes flaunting pink geraniums. The admire the rows of spruce little house uniformly painted and cleaned up They are tickled to death that t Duchess will make a water-colou portrait of them for about one hun dred dollars. They can hardly be lieve the feathery trees and the riot o flora in Hyde Park, and their seaso is made by the fact that roses are only one-tenth the price they are accus tomed to paying.

They are quite oblivious of the things that they miss. Perhaps, the do not know about the charades on a Sunday evening in the country, no go to the Duchess of Sutherland's in formal fancy-dress parties. But, the are perfectly contented that they ar being so rushed, exhausted, and hectic "Where ignorance is bliss 'tis folly t be wise."

And Miss Banjoline knows that h was through no fault of her own that she did not achieve that coveted coro net. Her father should have had more money, and then it would have been a different story. At any rate, she had a grand whoopee time and thought the English boys just lovely. And, in any case, her own monogram, heavily embroidered on the pink crêpe de Chine pillow, was every bit impressive enough for her. Everybody said "Why, it's extremely good looking."

To the woman with waveless hair . . . .

You see beautifully wavy hair everywhere . . . Can you tell if it is naturally wavy, or the natural result of a *Eugène* permanent?

It is almost impossible, for even an expert, to tell the difference . . . . The Eugène Method more than justifies its slightly higher price by producing waves utterly unlike the self-evident permanents of the past . . . It is a natural method—and it yields natural results . . . . . .

THE EUGÈNE SACHET

THE EUGÈNE SECRET

Eugène Sachets give the hairdresser control of the steaming process in permanent waving.

From their patented perforated steam tabs come tiny jets of steam, of the proper intensity, and confined to the proper area.

This control assures the wave you want, the way you want it. Be sure that your hairdresser uses genuine Eugène Sachets—two to three dozen of them for every wave. You will know them by the Eugène Trade Mark boldly stamped on each sachet.

We will gladly send you one for your inspection together with a copy of our interesting new "Eugène Beauty Book."

EUGÈNE, Ltd., 521 Fifth Ave., N. Y.

Eugene, S. A. Paris: . . . . . Eugene, Ltd., London
Eugene G. m. b. H. Berlin: Eugene, Ltd., Sydney.

eugène
permanent waves

© E. I.
1930

Bijou
"The Jewel of Hosiery"

Colors by Grison of Paris —

Beauty That Exacts No Tribute

So often fragile beauty exacts such heavy tribute that one hesitates even to admire . . . but it's not so with Bijou Hosiery.

Crystal clear—beautifully sheer—its silken beauty, though seemingly fragile, is so enmeshed with sturdy strength that smart women selecting it for its beauty have not yet ceased marveling at its endurance even with the hardest wear.

You'll like its soft lightsome silk—its famous decorative hem—but, above all, you'll appreciate its wearing qualities.

Bijou—"The Jewel of Hosiery". In chiffon or service weight. Priced in the two dollar class.

BLUE LINE HOSIERY MILLS, INC.
New York Office and Salesroom: 267 Fifth Avenue, *Mills:* Denver, Pa.

FLYING FOR FUN

(Continued from page 61)

flying held no particular thrills for me. I had crossed the channel a couple of times with unfortunate results. Both times, I had been air sick. It was curiosity, I think, that made me start. I was curious to know why all flyers were so enthusiastic about flying.

I was never a natural flyer. I was slow and clumsy. The only reason I learned to stagger around by myself was a good instructor, plus perseverance. But, anyway, I am not air sick any more.

SCORE AND UNDERSCORE

I think women have a harder time learning than men. Women, after all, aren't as good athletes. Helen Wills can beat a lot of good men at tennis, but not the best men. So it is with flying. No woman can approach Williams, Doolittle, or Speed Holman. Or Lindbergh. Flying combines the best elements of all other sports—that is, intelligence, rhythm, quickness, coolness, and control. Really stupid people can not make flyers. They might learn the mechanical movements of the stick and rudder. That is not enough. They must be able to make a decision at a moment's notice, a decision necessary for life.

It takes about ten (in my case eighteen) hours of instruction before a pupil is ready for solo work and at least another twenty hours before he or she is qualified to leave the home field and strike out for unknown territory. It is then that the real work of flying begins. You should know a fair amount about engines and how airplanes are made. If you leave all this to a mechanic, you are apt to come to grief. I know a man who owned a Lockheed Vega. He and his pilot started out one day for Aiken. Unfortunately, they forgot to check up on their gas. They made a forced landing in somebody's back-yard and lost the plane. No one was hurt.

'TIS AN ILL WIND

Navigation and meteorology are two more things the flyer has to learn something about. He must be able to figure out the wind, where it is coming from, and how fast it is, so that he can make an allowance for it on his compass course. He must be able to check himself on a map by a road or a river. He must know which clouds are dangerous and which are harmless. I was flying back from Chicago one day last spring with an instructor. It was a nice enough day. There were a few innocuous looking clouds in the distance. Suddenly, the pilot made a sharp turn and landed in Utica. I was annoyed, because I had particularly wanted to make New York that night. I thought he was being overcautious. Twenty minutes later, we were in the midst of the worst thunderstorm I have ever seen. No plane could live through it. The innocuous looking cloud had turned into a bomb.

I would advise any one with the time and the physical requirements to learn to fly. For physical requirements, you are examined by a government doctor before you begin your lessons in a recognized school. You can be an average specimen and still get by the doctor in most ways, but you *must* have good eyes.

I have done a fair amount of fox-hunting, shooting, and fishing. I play tennis and golf (very badly), but I have never found any sport that holds my interest as much as flying.

WHAT THEY READ

(Continued from page 144)

of "Genghis Khan" and "Tamerlane." It is only the first instalment of the complete work and carries the Crusades up through the reign of the first Baldwin, King of Jerusalem. This volume begins with a picture of the feudal scene there at the turning between the eleventh and twelfth centuries, and Mr. Lamb in fifty pages has visualized more clearly and concretely what it required Sacheverell Sitwell two hundred to do. It is a fine study of a period that is probably more difficult for twentieth-century Occidentals to understand even than ancient Greece or Egypt, a period when low-born men did not really hold themselves to be men at all, when brutality and bloodshed were part of every high-born man, and when both shared a superstitious awe of the idea of Divinity.

Mr. Lamb takes as the true beginning of the Crusades the speech of Pope Urban II. and indicates the likelihood that Urban began the war against the infidel, for the possession of Jerusalem perhaps primarily, but hardly in second place, to establish the Vatican against the Holy Roman Emperor and the false popes. A few words set off the spark, and the detonation lasted for centuries. Mr. Lamb presents the débâcle of Peter the Hermit's march of the beggars on Jerusalem, the cunning game for survival that the Emperor of Byzantium played against all the crusaders, and the politics that brought about the strength of the first real attack on Jerusalem. The leaders of that first army were Raymond of Saint Gilles, Bohemund ("the Mighty") of Antioch, Godfrey of Bouillon, Robert ("Short Breeches") of Normandy, Robert of Flanders, Stephen of Blois, Hugh of Vermandois, the delegate of the King of France, Baldwin and Eustace of Boulogne, Baldwin of Hainault, Tancred—many of them names still familiar to us to-day. With the exception of Stephen and Hugh, all of these were fine soldiers, and Bohemund, Tancred, Godfrey, and, on one occasion, Robert of Normandy were superhuman fighters, such bravos as the world has hardly seen since. The extraordinary feat of Mr. Lamb's is that he has individualized all these personages, made each of them vastly more than a name. And he has given the romantic reader a legitimate portion of the battles and heroics that he wants. We challenge you to produce a finer luxury of brave sword-strokes, forays, and assaults.

Fortunately, he has not stressed, as the contemporaries did not stress, the discomforts, cruelties, and killings of the period. It was the code then that a knight was the equivalent of probably a thousand serfs, and Mr. Lamb observes that proportion. Thus, it is a story of heroes, though the author makes the point that this first great crusade was really the Crusade of the People, the next that of the Barons, and the third that of the Kings. He has done a fine job of history, and, perhaps more importantly, a boon to every one who likes a good story.

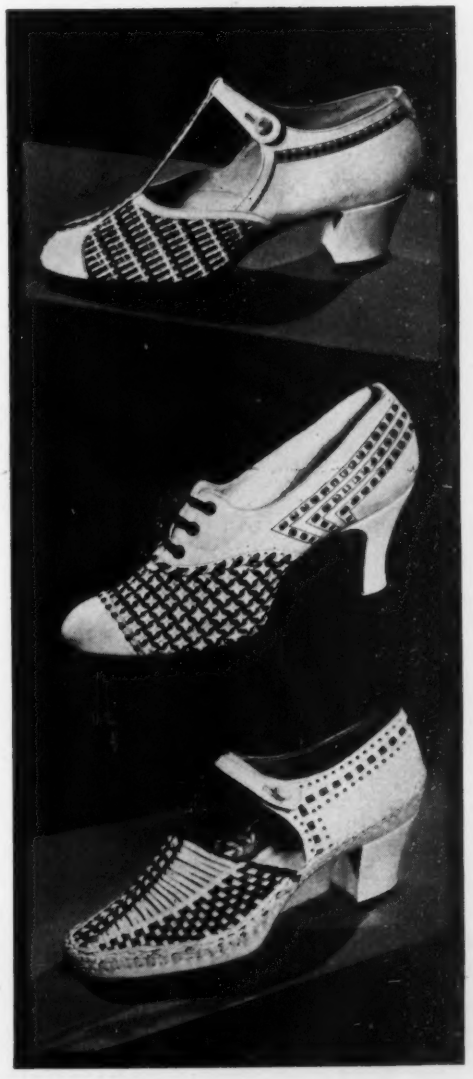
NEW TOWN AND COUNTRY STYLES IN THE SMARTEST WOVEN

Deauville Sandals
REG. U.S. PAT. OFF.

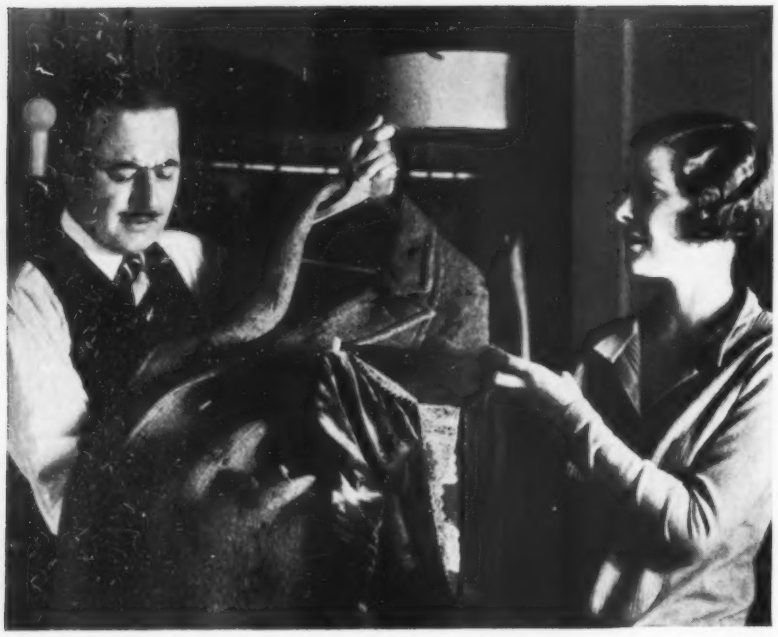
The gay summer mode calls for new-season, imported Deauville Sandals. There are none smarter. They fit with feather-light coolness and comfort as though made to order.

But their style's the thing, for Paris inspired the new models, and approves them. Infinite variations in hand-woven patterns, with all the delightful summer shades, from neutral white and eggshell to bright harmonizing tones.

When planning your summer wardrobe, include new imported DEAUVILLE SANDALS with molded and regular soles, Cuban and medium high heels. Widths AAA to C. **The Deauville trademark on the sole distinguishes the genuine Deauville Sandal.** Sold by the better shops and department stores everywhere. For your nearest dealer write GOLO SLIPPER CO., 129 Duane St., N. Y.



DEAUVILLE SANDALS



Use EXPELLO and you will never see another moth hole

MAYBE there's a family of moth larvæ hatching out in your winter woolens at this very moment. Some busy moth worms may be enjoying themselves by eating your winter furs right now! But no moth can ever eat a hole in the treasures of those fortunate women who have protected them with EXPELLO!

EXPELLO is a remarkable new moth exterminator. It is a heavier-than-air vapor in crystal form. It does more than keep stray moths *out*, it kills every little potential moth that has managed to worm its way *in*.

A can of EXPELLO hung in your closet will keep your winter things moth-secure for the entire summer. The vapor permeates every nook and cranny where no other exterminator can reach. It kills every moth, every larva and every egg.

EXPELLO has been thoroughly tested in the laboratory and in the home. It can never stain and never hurt human, animal, fur or fabric, but is sure death to moths. It also keeps your clothing sweet and fresh. The odor disappears immediately when garments are exposed to the air.

A closet can of EXPELLO costs $1. It also comes packed in handy snow-white gauze bags for chests, trunks, etc., at $1 a can. Fully guaranteed. If your dealer does not have EXPELLO we will supply you. Use the coupon. THE EXPELLO CORPORATION, Dover, New Hampshire.

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No. 1. $1. Hang can high in closet.

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Gentlemen: Enclosed find $____(Cash____Money Order____Check____) for which please send me the following EXPELLO:____Cans No. 1, $1 size (for Closets). ____Cans No. 2, $1 size (Handy Bags). ____Cans No. 3, 50c size (Handy Bags).

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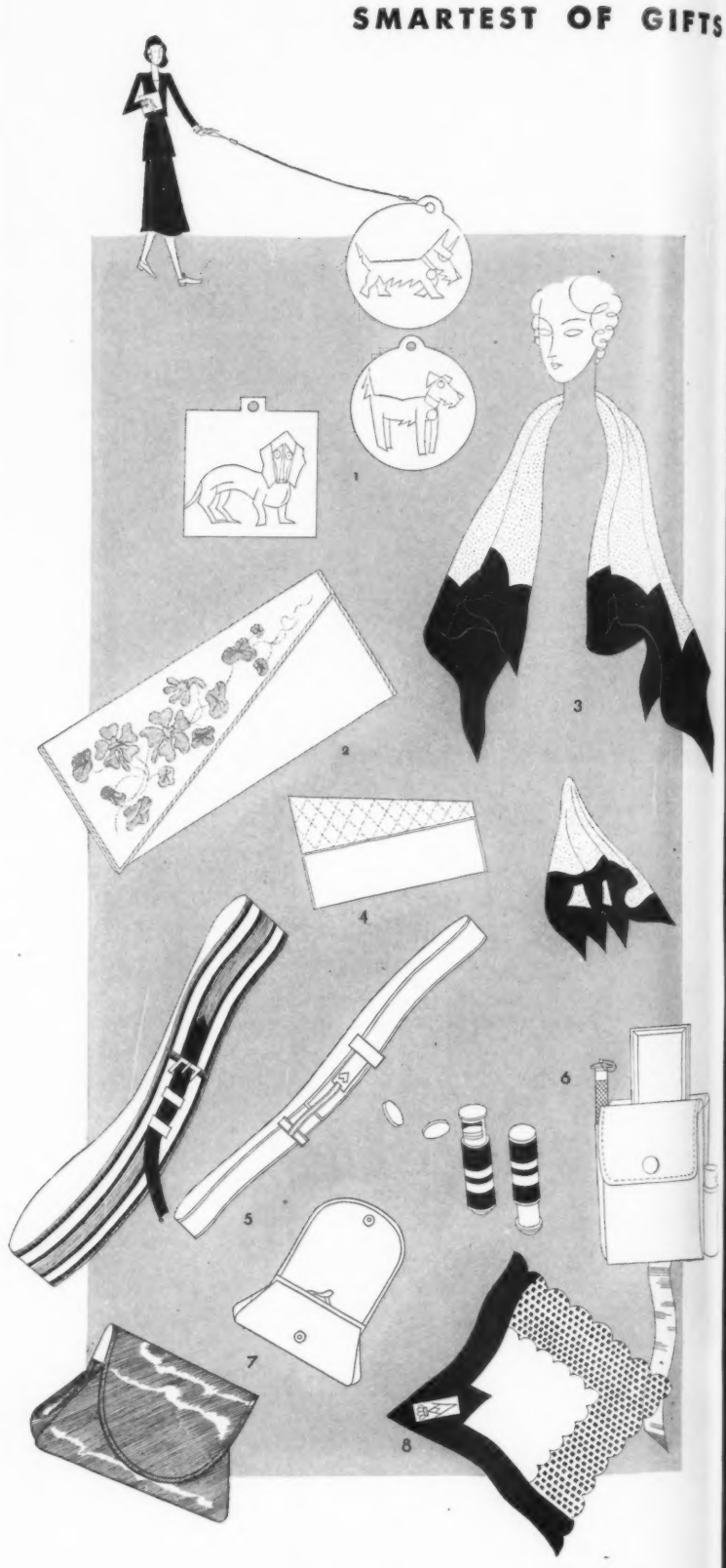
*City or Town*_____ *State*_____

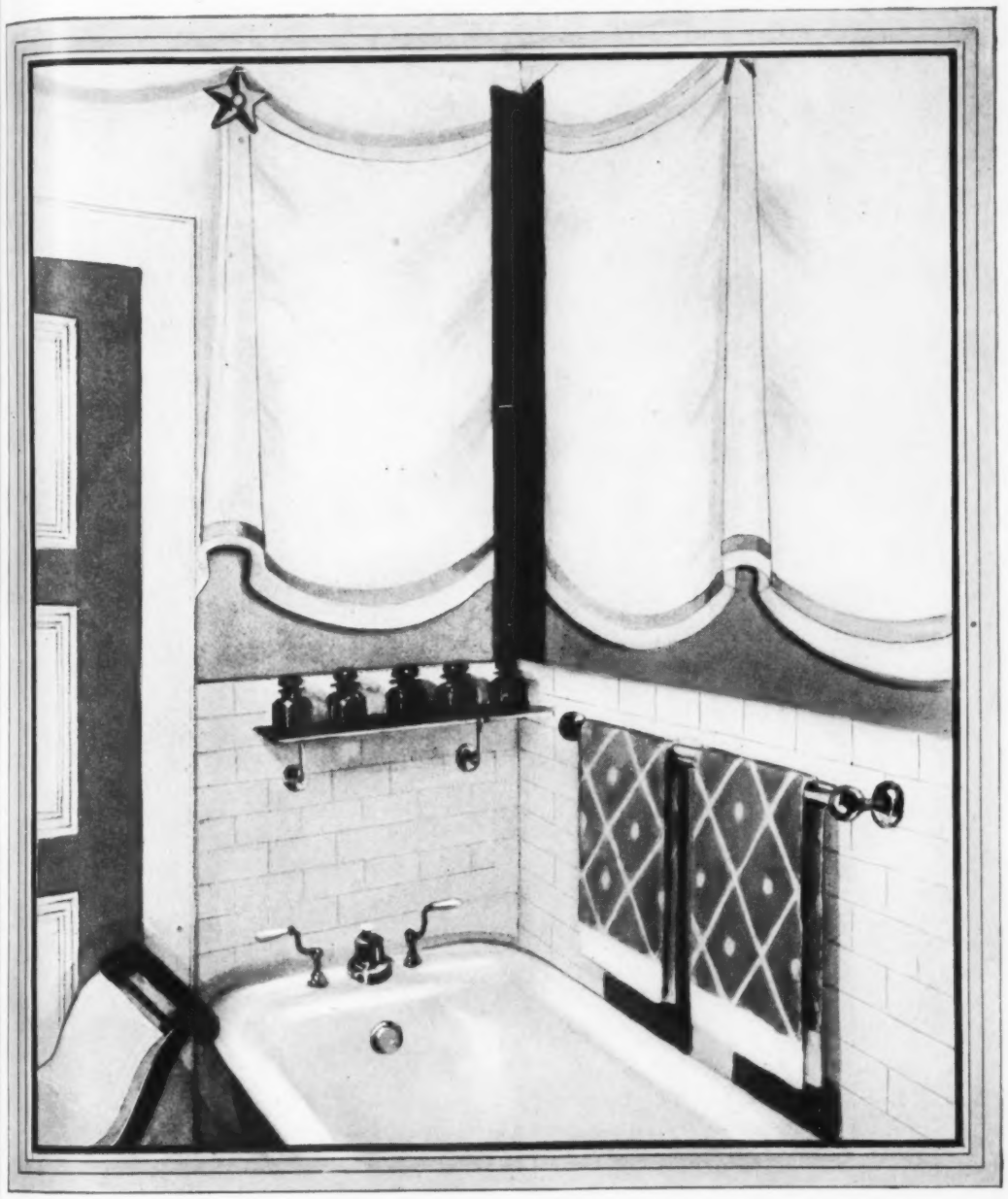
*My dealer's name is*_____ *His address is*_____

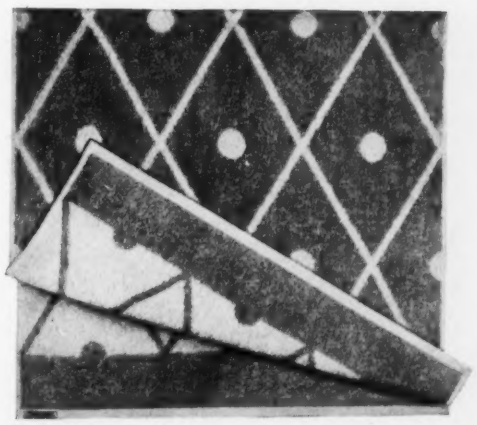
PARIS ACCESSORIES THAT MAKE THE SMARTEST OF GIFTS



1. About three dollars expended at Hermès, in Paris, will buy a silver metal medal, engraved with the names of dog and master and, on the other side, the dog's portrait. 2 and 4. At Erwin, one can buy, for about five dollars, a pink crêpe envelope for handkerchiefs, encrusted with pale pink satin in flowers applied with point turc. 3. At Erwin, also, are sets of polka-dotted chiffon scarfs and handkerchiefs with plain borders, costing around eight dollars. 5. Hermès belts are famous for chic, material, and workmanship. The wider of those shown is of white felt and leather in red and green; the other of beige morocco; both have silver metal buckles. They cost between seven and ten dollars. 6. Germaine Guérin has a pigskin sports vanity-case, composed of two pockets back to back, with a mirror between and side pockets for pencil and lipstick, costing about eight dollars. And Henry à la Pensée provides, for a little less than this, a black-and-red enamel porte-aspirine, small enough for the purse. 7. An evening bag of blue lamé moire, from Erwin, costs about five dollars. 8. A printed chiffon handkerchief may be bought from Gabry for under two dollars, with a printed monogram added for a few cents more.

"DRUMS" a smart new towel *designed by* MRS. GEORGE DRAPER *for* MRS. ARTHUR TRAIN





"DRUMS" *is a modern, all-over reversible pattern. It comes in large and medium-sized bath towels, wash cloths, bath mats and face towels in all your favorite colors.*

MRS. GEORGE DRAPER—architectural and decorative consultant—designed this latest Martex towel "Drums." It is an empire pattern of diamonds and dots, and was planned especially for an exquisite period bathroom in Mrs. Arthur Train's New York house.

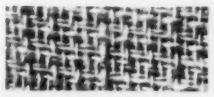
Mrs. Draper decorated this striking room in several tones of blue and red. Dark blue glass bottles sparkle on the shelves and "Drums" in a softer blue gives the final perfect touch.

This beautiful new towel will give your bathroom a smart, delightful air. You can get it in all of your favorite colors—absolutely fast, of course.

"Drums" is only one of the many unusually lovely Martex towels designed by famous artists and decorators. All have the well-known Martex qualities of exceptional softness and extraordinary resistance. They wear and wear—through countless launderings. The famous Martex underweave, illustrated at the right, explains why. It holds every soft, absorbent thread firmly in place.

And yet Martex towels cost no more than quite undistinguished towels.

Ask to see them at linen shops and department stores. Wellington, Sears & Company, 77 Franklin Street, New York, N. Y.



Underweave of ordinary Turkish towel (somewhat magnified) is loose, open and weak.

Underweave of a Martex towel (equally magnified) is close, strong and durable

MARTEX

TOWELS BATH MATS WASH CLOTHS

THE CHIEFTAIN

HERE is a club built only for those who are satisfied with nothing but the best.

There *is* a vast difference in golf clubs — and the MACGREGOR Chieftain emphasizes this fact more truly than any other.

Special care is used in Chieftain construction — only tested materials are used — the entire effort is concentrated to produce *quality supreme.*

The Center-Wedge back weight is of genuine Ivory, with Yardsmore inlay color dots. The color dot in the Ivory inlay across the club aids in instant identification.

The Scruloc inserts are also of genuine Ivory, except the center pin which is of Yardsmore inlay and carries the color code — white for the Driver, green for the Brassie and red for the Spoon.

Corresponding colors are carried out in the lacquered trimming at bottom of grips. Polygonal, alloy sole plate. Finest leather grips and bell tops.

Ask your Professional or Dealer to show you the MACGREGOR *Chieftain* Wood Clubs. Complete catalog direct from us on request.

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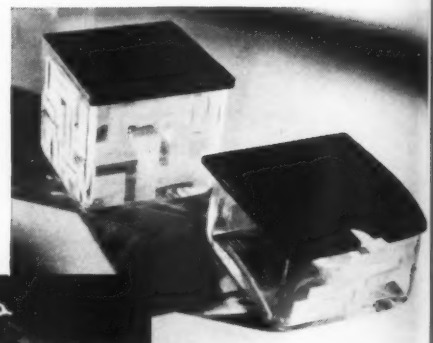
MACGREGOR
COURSE-TESTED MACGREGOR DAYTON, O. GOLF CLUBS

HUNTING THE TYPICALLY PARISIENNE

Sonia, Paris

(Left) Very allu
luring are the
coloured glass ani
mals, from La
Crémaillère. The
giraffe costs about
twenty dollars, the
bear seventeen

(Right) From Jean Luce are the sand-engraved powder-box of crystal (about six dollars) and the jam pot (about eight). Both have ebony covers



(Left) Heinkel offers a new and amusing gift for about fifteen dollars. It is a white wood potato dish with silver metal handles and knob

(Right) A unique ash-tray, made by Madame May, is given a modern touch by the combination of ebony and mirror glass (about four dollars)

(Left) Desny's typical modern manner is shown in this round wooden cocktail tray, with flat silver metal holders at the sides (about ten dollars)

Barré, Paris

STYLE

THE PROGRESSIVE SPIRIT OF YOUTH AND AIRCRAFT ARE FASHIONED INTO THE FLEET FRANKLIN . . . . . .

Riding the crest of a new era of fast travel with an airplane-type engine, the brilliant Franklin also presents style subtly influenced by aviation. The grace of Franklin body contours suggests the fuselage of the airplane — long, slender, sleek. Lines and surface blend into an expression of fleetness.

The sparkling style of Franklin is a delight to moderns. With its trim appearance Franklin has caught the dynamic spirit of the sky and has earned the right to vogue leadership.

Owning a Franklin signifies progressiveness. For air-cooling has made possible some of the greatest advances in aviation—and in the new Franklin is responsible for the most powerful type of motor ever built.

Tested IN THE AIR, as well as on land, this remarkable airplane-type engine has all the endurance, stamina and flexibility of other airplane engines. Its eager power whisks you away at the slightest touch of the throttle. In the smoothness and comfort of its speed, it seems to spread out wings to carry you to new motoring experiences.

We invite you to see this smart Franklin — then to thrill to the AIRPLANE FEEL of its airplane power. Franklin Automobile Company, Syracuse, New York.

FRANKLIN

AIR-COOLED

C

CONTROL

THE graceful crane depends on its perfect control. And motoring, to be safe, easy and pleasant, depends on the same thing.

Better control is just what Ethyl Gasoline means in any car. That's because the Ethyl anti-knock compound it contains, speeds pick-up, sharpens engine response, develops an extra reserve of alert, always dependable power.

Ethyl is needed by the new high-compression cars. Their engines were designed for fuel of Ethyl's anti-knock quality.

But Ethyl will improve the performance of *any* car. Try a tankful in heavy traffic where *control* means everything. Ethyl Gasoline Corporation, Chrysler Building, New York City.

WITH ETHYL BRAND OF ANTI-KNOCK COMPOUND
ETHYL GASOLINE CORPORATION
NEW YORK, U.S.A.
Knocks out that knock

Wherever you see the Ethyl emblem, you are sure you are getting gasoline of high anti-knock quality.

GOOD GASOLINE + ETHYL FLUID = ETHYL GASOLINE

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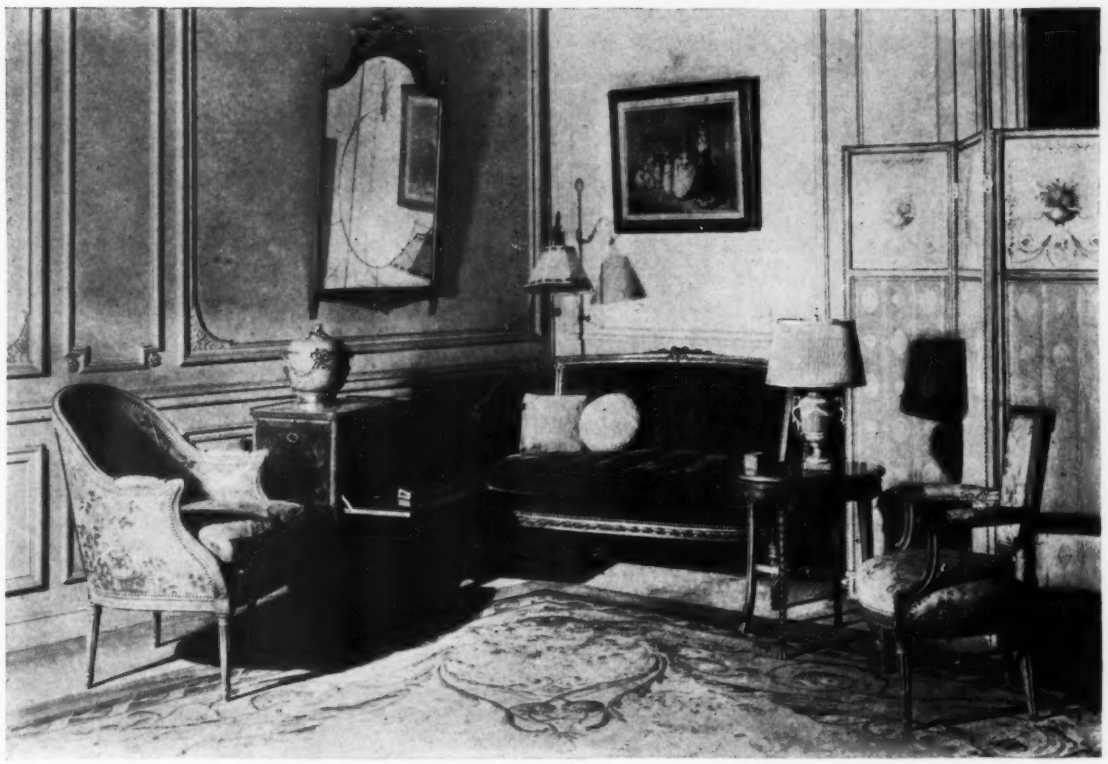
ETHYL GASOLINE

W.

CLASSICAL BEAUTY



and Comfort

It was during the reign of Louis XV that the French made their greatest strides towards modern comfort and the classical style. Louis XVI, the last of the old Bourbons, followed closely, developing the sophistry, retaining the simplicity and sheer beauty in furnishings of that era.

The charm of the classical is crystallized in this nicely composed corner. Tender seductions of light from the stately old porcelain lamps are blended into the exquisite pieces about it, the Louis Seize sofa in soft green, the Bergère and other chairs in blue and gold, the walnut table and cabinet.

This palette of pastel coloring is further enhanced by an urn of Celadon, reflected in the gilt mirror and captured again in the glorious Aubusson Rug lying proudly in its deep café au lait and complementary tones beneath all.

W. & J. SLOANE · FIFTH AVENUE AT 47th STREET, NEW YORK CITY
WASHINGTON · LOS ANGELES · SAN FRANCISCO

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HOME FURNISHING COUNSEL

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Whether it's to be a pageant of mediæval splendor . . . or a charmingly quiet wedding at home . . . or an impromptu dash to the office of the town clerk . . . Vogue's Book of Etiquette will be a welcome guide in planning every detail of your wedding.

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The foundation of good breeding; formal and informal entertaining; distinction in dress, speech and correspondence; alterations in present-day social usage; and many other questions are set forth in Vogue's new Book of Etiquette. By the editors of Vogue, the acknowledged court of authority in America on all debatable niceties of good form.

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Please send me one copy of Vogue's Book of Etiquette. I enclose $4.

NAME

STREET

CITY STATE V.M. 5-10-30

FALSE ECONOMIE

(Continued from page 77)

have to go out and buy a new blouse, anyway, and, of course, you will have to have a new hat, and the skirt of the suit needs lengthening, and the jacket requires pinching in. By this time, you could almost pay for a new outfit. You'll never be satisfied without something new to step into in the first bright spring days, and the spring season is so short that one really distinguished costume, with a change of blouses, would do. Now that you think of it, Isabel would have discarded the old suit and put all of her money into the new. And this, it would be much better for you to do, too, unless your altering is done by an expert in fitting and remodelling.

What you should do, of course, is to finish off a spring suit in the autumn, but, having gone in for anything so springlike as yellow and blue, you couldn't very well do that. Anyway, as you weren't planning on buying a new winter coat, you decided to indulge in a very smart—and quite expensive—autumn ensemble. By the first of November, it was too cold to wear this ensemble any more, and, by the middle of January, you couldn't stand it any longer, and bought a new winter coat. Reduced, yes, but it wasn't right with the dresses and hats you had bought at the beginning of the season. Thinking you were going to make the old winter coat do, you had gone in rather heavily for dresses and hats. All in all, you rather shudder to think how you must have looked. And, what with the new fur you had put on the old coat and the new lining for it, too (perhaps you had been a little overeconomical about those details when the coat had been made the year before), you must have paid almost as much as Isabel paid for that marvellous dark green ensemble that she wore every time all winter that she met you for lunch.

HOW MUCH IS ENOUGH?

Perhaps, Isabel is right, after all, in paying as much as she does for her dresses and coats, but it's disgraceful the amount she pays for hats and shoes and gloves. Well, let's see what you have in the way of shoes and hats.

Twenty pairs of shoes, and a sad enough looking lot they are, you'll have to admit. How many of these can you wear? Six. What's the matter with the rest? Oh, there's the pair that you bought at a sale, and excellent shoes they are, but they don't fit. And there's another pair you bought at a sale that were too extreme and ridiculous for any use. There's a pair you bought because they were cheap and that fell to pieces in less than two weeks; and there's the pair you bought especially to wear with a dress that you bought at a sale and that you wore just once. These pumps were not antelope, as they should have been, but suède, and so they are dreadfully shiny and worn. And these clodhoppers, what are they? Shoes to wear in the rain, and very expensive and durable shoes, too, and you haven't worn them half a dozen times. You could ride in taxis every rainy day for a year for what you paid for these, to say nothing of the cleaning and pressing bills you would save.

Shoes, of course, if they are good enough and classic enough to begin with, can be worn year after year, but, with all your twenty odd pairs, you are badly in need of half a dozen pairs more. And why are you hanging on to all of them? To take to Europe again, as you did last year, with the idea that they might be useful sometime? For what they cost in transportation and for tips to porters and chambermaids, you could have bo some really wearable shoes. There one awful morning when it took chambermaid and the valet to them all in, and you almost m the train!

All right, let's consider the What are you doing with three felt hats? They were bought t with your last autumn ensemble, not one of them was right. This o not the shade, and this one is large for you, and this shape went of fashion three seasons ago. For you have paid for these three atroci you could have bought one perfe charming hat, made to match suit and made to fit you. Oh, you h it all perfectly well; it's just that are always hoping the other me will work. And, sometimes, it d That little draped blue beret—picked it up for nothing at all, every one says it is the most bec ing hat you have had in years. If your luck would hold. You might coup your losses on all those other takes. But what to do with them Green hats, red hats, brown hats, hats, black hats—and usually in t lets or pairs, like that depres series in beige. However did you involved in such a colour mixtu Isabel, for as long as you can rem ber, seems to have stuck to black beige and green.

Hand-bags are a bitter thou They remind you too painfully of time some one gave you a lovely distinctive bag for Christmas didn't fit in with anything you had hand, and before you knew it you gone out and bought a whole new o fit to go with the bag.

As to gloves—no one can critici those lovely French gloves that bought at a sale last week. A wi dozen, and the most beautiful qual and plain and simple enough to sati Isabel herself. Of course, they rather short, and you were hoping buy the dress with a little bolero jac that has three-quarters length slee As for that twisted and tortured ma —like a lot of steel wreckage—, th might as well be thrown out at on They are washable suèdes that d not wash, though you've heard that you pay enough for good wash glov they will survive the ordeal su cessfully and save enough in cleani bills to pay.

WHEN NOT TO ECONOMIZE

There is one subject on which y and Isabel agree—that the most ex pensive stockings are not always th cheapest in the end. Isabel usually pu more for stockings than you, but sh refuses to go beyond a certain poi knowing that a rough edge, ev countered even in the most civilize of worlds, is no respecter of stockings Very cheap grades of stockings are bad, and you've given up buying stock ings at bargains ever since the ba batch dissolved in the first water i which they were washed. They wer too old, somebody said.

Underwear—well, that's something you just don't like to think about You have plenty of it, if that will do you any good. (Which it won't.)

You wish you knew what to do about jewellery. Isabel, of course, has had her jade pieces made into a beau tiful set. She wears some of it for day with black and beige, and she gets out the whole phalanx for evening, when she wears black or printed chiffon or white. They were lovely even with the yellow chiffon she had last summer. You wish (Continued on page 164)

Not only is slightest fear of coarsened regrowth banished, but actual reappearance of hair slowed amazingly.

Now a Way That Really Rids One of Arm and Leg Hair

Utterly Without Fostering Coarsened Regrowth

A new discovery that not only removes hair instantly but delays its reappearance remarkably

A NEW way of removing arm and leg hair has been found that not only removes every vestige of hair instantly, but banishes the stimulated hair growth thousands of women are charging to less modern ways. A way that not only removes hair but does not foster its reappearance!

It is changing previous conceptions of cosmeticians about hair removing. Women are flocking to its use. The discovery of R. C. Lawry, noted beauty scientist, it is different from any other hair remover known.

WHAT IT IS

It is a fine toilet creme, resembling a superior beauty clay in texture. You simply spread it on where hair is to be removed. Then rinse off with water.

By a total lack of stubble you can feel the difference between this and old ways.

Neet
Cream Hair Remover

That is all. Every vestige of hair is gone; so completely that even by running your hand across the skin not the slightest trace of stubble can be felt.

And — the reappearance of that hair is delayed surprisingly.

When re-growth finally does come, it is utterly unlike the re-growth following old ways. You can feel the difference.

The skin is left soft as a child's. No skin roughness, no enlarged pores. You feel freer than probably ever before in your life of annoying hair growth.

WHERE TO OBTAIN

It is called NEET—a preparation long on the market but recently changed in compounding to embody the new Lawry discovery.

It is on sale at practically all drug and department stores and in beauty parlors. In both $1 and 60c sizes. The $1 size contains 3 times the quantity of the 60c size. 238

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These European flavours are identical with those flavours served abroad because they are made in the same distilleries. Just the ingredients you need for smooth cocktails, punches, mixed drinks.

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ESTABLISHED 91 YEARS. TEL. REGENT 3900

COMPLETE OR PARTIAL CATERING FOR ALL OCCASIONS

FALSE ECONOMIE

(Continued from page 162)

that you had thought of doing something like that with the turquoises that Aunt Emily left you. But you've spent all your money on that awful strass, which you're ashamed to go out in again, anyway. And you only bought the stuff to go with the really handsome rhinestone buckle on the red lace dress that you bought at the sale. And, now, you can't wear the red lace, because it's too short in front.

If you could only find some clever little dressmaker who would make you a simple and distinguished black crêpe frock, perhaps the strass would look better. Only, you are certainly not going to take it to the little dressmaker who refused to use well-designed patterns and, as a result, made those appalling summer dresses last year.

Maybe, if you went to live on a fa and made your own clothes and bou only the best quality of gingham a calico, you could catch up. Somethi certainly, will have to be done appease your husband, Phil.

Phil has been quite distant a aloof ever since you persuaded h not to fill up with gas, last Sunday, a town where gasoline was so hi And you got out into the country a came to a dead stop, and Phil had pay a farmer with a truck to go in town and bring some back. On t of that, you sent his new flann trousers to be washed, to save him cleaning bill. And they shrank.

The farm and only the best grade gingham and calico for you, until yo can learn better ways.

BEING VERSUS DOIN

(Continued from page 65)

certain impatience of detail without quite the temperament for a life in the home. Stevenson said, "There is no cutting the Gordian knots of family life, each must be smilingly unravelled." Why not make use of the more feminine qualities where they are most needed? If they are valuable assets in a business, they are even more so at home, the environment for which they were developed originally. Patience and tactfulness and love bring even quicker response from children than from grown-ups, and a mother's reward for giving generously of her time and strength and intelligence to her children, in their formative years, is their confidence, love, and companionship in the more independent stages of their lives. We have not enough sense of responsibility about our children, except as to physical care, of which they have the best. Often and often, their minds and souls are starved, tragically, of the intellectual companionship and the affectionate understanding that their mothers should give them.

Thus far, the woman with a job has been considered only in relation to her family, but what else may she lose in her pursuit of a career? Exactly the same things that the typical society woman loses in her mad dash of lunch, bridge, tea, dinner, and dance. In a word, leisure. No, not laziness, but leisure. If every intelligent woman who could afford it would use her great gift of leisure intelligently, we should see, in a few generations, the greatest civilization the world has ever known. For there has never developed, in any age, a civilization worth mentioning until there were people with cultivated tastes to appreciate art, as it grew—to look at the pictures, read the poems, talk with the philosophers, encourage the artists, and live, beautifully a fully. And to live fully does not me to cram the day so full of buzzing a tivity that the nerves and exhaus body shriek for rest, and rest, and m more rest, at the end of it.

If the pattern of our modern life speed and noise and hurry, then contribution that these leisured wom can make is invaluable, for it may the only means of saving our so alive. If a real civilization requires c tivated tastes, then, equally, one ne time in which to cultivate them. look intelligently at pictures, one m have time, as well as a considera background of other pictures. To re books and to criticize them sensi one must have read widely and w One must have sat quite still for h periods to have heard the great mu of the world. Why are the typ musical comedies known as a pana for the tired business man? Beca so many men are so fagged at the e of a day of strain and competition t they are literally not capable of tak in anything but the most elementa sensations of eye and ear. Good mu is not necessarily "easy" to listen t good books are not always easy read, and a very real education necessary to appreciate them— education, as well, that does not s with marriage and a home, but goes and developes with them, hand in h —an education that contributes to scheme of American life by enrichi the individual so that he or she truly cultivated human being. It's demanding program, if well done, a real job in itself. It leads onwa instead of limiting the point of vie it adds to strength instead of dra ing it, and it is a unique contribut that only the favoured woman make, for no one else has ti

JANET SHEPPARD P

VOGUE'S BOOK OF BRIDES

This is the season of all seasons when Vogue's Book of Brides should be in constant circulation. For it answers all questions on the subjects of invitations and announcements; of flowers and families and their relative importance at this time; of clothes for the young bride, the divorcée, the widow remarrying, the bridesmaids, and the groom and his indispensable ushers

Josiah Wedgwood
Born 1730

THE PORTRAIT OF Josiah Wedgwood by Sir Joshua Reynolds has been reproduced on a Queensware plate as an anniversary souvenir. ✝ ✝

The Two Hundredth Anniversary of the birth of Josiah Wedgwood is being celebrated this year at Stoke-on-Trent, and a program of unusual interest has been planned for the week of May 18th to 24th. This program includes a loan exhibit of Eighteenth Century Pottery, an important exhibit of Modern Pottery, an historical and industrial pageant to take place daily, a Military Tattoo, and other features. Voyagers to England are cordially invited to attend this celebration, and to visit Etruria, where they will be afforded every facility to inspect the Potteries and the interesting collection in the Wedgwood Museum.

We shall be pleased to send you, upon request, a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

160 FIFTH AVENUE · NEW YORK
Northwest corner of 21st Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

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WEDGWOOD

Mark on Jasper, Basalt, Queens's Ware, Etc.
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WITH justifiable pride we present our summer collection of Vanity Customode Shoes. This hand-made footwear is outstanding for its unique designs, color effects, and incomparable chic.

Send for Booklet.

VANITY
BOOT SHOP, Inc.
Customode Shoes
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Relieve Swelling and Varicose Veins
and reduce your limbs with
DR. WALTER'S
(cream colored) gum rubber hose.

Worn next to the skin they fit like a glove, and a great improvement can be seen at once. I have helped thousands of people to shape and support the limbs and beautify the ankles.

9 inch	$4.00	per pair
11 inch	3.75	per pair
14 inch	5.75	per pair

Send ankle and calf measure.

REDUCE YOUR FLESH
arms, legs, bust or entire body

My garments have been worn for over twenty-five years. They are the original rubber reducing garments—made of the finest Para rubber, removing superfluous flesh from any part of the body.

Reducing Corsage—heavy weight cream colored rubber for reducing bust, waist, hips and thighs. Made to measure.....$17.00

Hip and Thigh Reducer—cream colored $12.00

Bust Reducing Bandeau.....$5.00

Chin Reducer.....$2.50

Neck and Chin.....$3.50

Send check or money order—no cash.

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389 Fifth Ave., New York, near 36th St., Suite 605
Los Angeles: Adele Millar, 1005 Brack Shops
Philadelphia: "Harrie" 223 South 11th St.

VOGUE PREPARES FIVE BUDGETS

A WARDROBE COSTING TWELVE HUNDRED DOLLARS A YEAR

SPRING AND SUMMER

The woman who dresses on a very limited income—perhaps as little as twelve hundred dollars a year—has a very difficult problem, for she can not afford a single mistake. She is wisest if she has a definite plan, a carefully thought out budget, which she follows in spite of all temptations. Vogue has prepared one, given below and based on an actual budget, tried out with great success by a well-dressed young woman of Vogue's acquaintance. It includes all the necessary items of a smart wardrobe, and, if each detail is chosen with taste and fashion knowledge, the result may be an achievement of which one is justly proud.

• Spring coat ($85, for two years)	$ 42.50
• Silk suit	45.00
• Printed crêpe dress	39.50
(winter dresses, good for spring)	
• 1 pastel crêpe dress	29.50
• 1 cotton tennis dress	10.50
• 1 sleeveless crêpe dress	15.00
• 1 evening dress	45.00
• 1 evening wrap	39.50
• 1 pair of evening slippers	12.50
• 1 pair of black patent leather opera pumps	12.00
• 1 pair of brown-and-white shoes	12.50
• 1 bathing-suit	7.95
• Lingerie—brassières—3 at $1 nightgowns—$20 step-ins—$12	35.00
• Girdle—2 at $5	10.00
• Stockings—1½ dozen at $1.95	35.10
• Gloves—2 at $2.50	5.00
• 1 black hat	12.00
• 1 Panama hat—light, for general wear	12.50
• 1 light wool jersey sports suit	55.00
	$ 476.05

AUTUMN AND WINTER

• Coat—fur trimmed ($150, for two years)	$ 75.00
• Jersey dress	29.50
• Wool crêpe dress	35.00
• Silk dress	39.50
• Afternoon dress	49.00
• Tweed ensemble	89.00
• Evening dress	55.00
• Evening dress	59.00
• Evening wrap ($139, for two years)	69.50
• Evening bag	8.50
• Black shoes	12.50
• Brown shoes	12.50
• Dress shoes	15.00
• Evening slippers	14.50
• Evening slippers	12.50
• Brown hat	15.00
• Black hat	13.50
• Lingerie—brassières—3 at $1 step-ins—$15 nightgowns—$15 négligé—$17.75	50.75
• Gloves—3 at $2.50	7.50
• Stockings—1½ dozen at $1.95	35.10
• Evening stockings—½ dozen at $3.50	21.00
• Girdle—2 at $5	10.00
• 1 black leather purse	4.95
• 1 brown leather purse	4.95
	$ 738.75
	476.05
	$1,214.80

Continued on page 168

Nestle

WAVE *for* STYLE *and* COMFORT

Smart women demand the individualized coiffure!

So distinctly different is the *genuine* Nestle Permanent Wave that many smart women today will accept no other system of waving.

For the Nestle system is the *individualized* system. Individual analysis of each patron's hair—and then special treatment to suit its texture.

Nestle laboratories originated the Permanent, and now these same scientists have perfected the process.

Utmost comfort to the patron; skilled attention; modern, accurate equipment; scientifically correct preparations of proved superiority—these things the genuine Nestle system offers you.

Insist on your next wave being a *genuine* Nestle Permanent. Enjoy the charm, the assurance, the confidence-inspired poise of a perfectly individualized, lastingly lovely coiffure.

Nestle **ColoRinse**

restores that glorious sheen of silken loveliness to every woman's hair. Not a dye—not a bleach. In 12 shades and colors . . . Nestle-made of pure vegetable oils. For sale at beauty shops, drug stores, Kresge's and Woolworth's.

THE NESTLE-LEMUR COMPANY
NEW YORK

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NESTEEN—
the perfect hair dye

Some Day in JUNE

When orange blossom dreams come true . . . and all so beautifully recorded in an exquisite *Bridal Portrait en Couleurs by Bachrach*

Treasured family portraits expertly restored, enlarged, modernized. Consultation, advice, and service at all Bachrach Studios

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Photographs of Distinction

507 FIFTH AVENUE *AND* FORTY FIVE OTHER CITIES

J. SCHAEFFER INC. Permanent wave specialist
Bryant 7615
590 FIFTH AVENUE *Bet 47 + 48 ST.* NEW YORK

Continued from page 166

VOGUE PREPARES FIVE BUDGETS

A WARDROBE AT TWENTY-FIVE HUNDRED DOLLARS A YEAR

A WELL-PLANNED BUDGET

Twenty-five hundred dollars gives one more leeway than twelve, needless to say, but there is still a great necessity for budgeting. Too large sums spent for a few items will leave one without a sufficient amount for others that are equally essential. So Vogue has asked another chic friend, one whose annual clothes allowance is just this amount, to give us her figures, which are printed below in detail.

AUTUMN AND WINTER

• 1 tweed sports coat	$ 80.00
• 1 cloth coat	100.00
• 1 town suit	55.00
• 1 tweed suit (good for town or country)	100.00
• 2 runabout dresses at $60 each	120.00
• 1 wool dress	60.00
• 1 dinner-dress	75.00
• 2 evening dresses	200.00
• 1 evening wrap	100.00
• 4 hats at $20 each	80.00
• 1 pyjama or tea-gown	50.00
• 1 bridge dress	65.00
	$1,085.00

SPRING AND SUMMER

• 1 runabout silk dress	$ 50.00
• 2 active tennis dresses at $30 each	60.00
• 1 golf dress	35.00
• 2 spectator sports dresses	80.00
• 1 jersey sports suit	40.00
• 2 evening dresses at $100 each	200.00
• 1 wrap	35.00
• 1 pyjama or tea-gown	40.00
• 4 hats at $18 each	72.00
• Bathing-suit and beach accessories	35.00
• Town suit—silk or wool	65.00
• Summer coat (white)	35.00
	$ 747.00

ALL YEAR

• 12 pairs of shoes at $15 a pair	$ 180.00
• 12 pairs of evening stockings at $3.50 a pair	42.00
• 24 pairs of day stockings at $2.00 a pair	48.00
• 6 pairs of sports stockings at $2.00 a pair	12.00
• Bags and scarfs	60.00
• Sweaters and blouses	75.00
• Corsets and lingerie	200.00
• Gloves	70.00
	$ 687.00
	1,085.00
	747.00
	$2,519.00

A WARDROBE COSTING FOUR THOUSAND DOLLARS A YEAR

SPRING AND SUMMER

• 3 tennis dresses in white or pastel at $35 each	$ 105.00
• 1 golf dress	50.00
• Sports top-coat	100.00
• 1 onlooker sports jersey suit	75.00
• 1 town suit in silk or wool	125.00
• 1 town ensemble with long top-coat	150.00

Continued on page 170

You grow into the CRISPBREAD habit but you never grow out of it

Perhaps you were introduced to Crispbread during a visit to England. Perhaps you first tasted England's "bread of fashion" here at home . . . for America has been quick to adopt this delightful food habit. Or perhaps it's a treat still in store for you! But, once acquired, the Crispbread habit remains . . . and with excellent reason, too.

For AllWheat Crispbread* is really delicious . . . whether served with salads, soups or entrees . . . or spread with cheese, butter or jam.

These crisp, wheaty squares make a perfect food for nursery folk, too . . . because of their rich store of vitamins and mineral salts . . . because their brisk crunchiness stimulates the health of teeth and gums.

Women—in and out of their teens—are enthusiastic about the slenderizing value of Crispbread . . . its *starch content is completely modified* . . . And men find Crispbread a dietary aid in keeping fit . . . because it contains all the natural roughage of wheat.

AllWheat Crispbread does not stale, so you may safely order it in large quantities. Imported direct, and sold at the better provision shops everywhere. Peek Frean & Co., Ltd., London, England.

*Known in England and Canada as "Vita-Weat"

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New York, N. Y.
THE TONKIN DISTRIBUTING COMPANY
841 Howard St.
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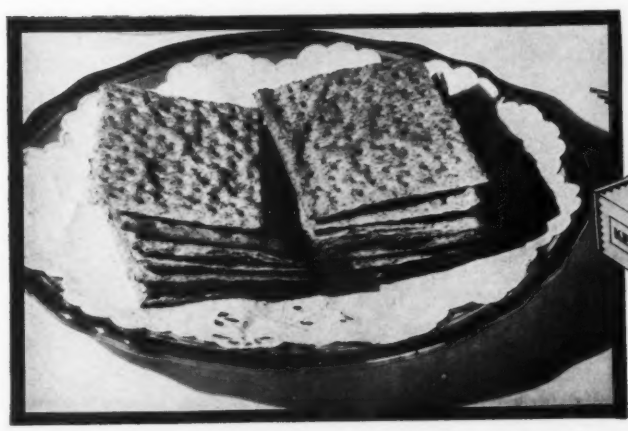
BY ROYAL APPOINTMENT



PEEK FREAN'S AllWheat CRISPBREAD

This SUMMER—

What will the wild waves say about your FIGURE?

IF you want to be in the swim of things this summer—start now to let Detecto watch your weight! Given free with every Detecto scale is the famous Charm Box course—a simple, effective method of scientific weight control. But whatever your system of reducing, you need a Detecto scale. Don't be hampered this season by too many pounds! Let Detecto rule the waves...and the bumps in your figure! Feel young. Look slender. And become lithe as a mermaid—via Detecto.

Detecto Junior (250 lbs.) $8.75
Detecto Ace (300 lbs.) $10.75 (illustrated)
Detecto Royal (300 lbs.) $14.75

The Detecto Charm Box course is a pleasant and easy way to get your figure in shape for the summer! A simple, safe card-a-day system of proper diet and exercise. Shows you how to take off weight in spots, too. The complete course is now given free with every Detecto scale!

Available in seven delightful colors: White, Blue, Green, Rose, Maize, Orchid, Ivory.

Guaranteed for Five Years!

DETECTO
WATCHES YOUR WEIGHT

THE JACOBS BROS. CO., Inc.
Dept. 17 318 Greenwich St., N. Y.

Continued from page 168

VOGUE PREPARES FIVE BUDGETS

- 1 runabout silk dress to vary ensemble 75.00
- 1 tea-gown 65.00
- 1 pyjama 50.00
- 1 informal dinner-dress 75.00
- 2 general evening dresses at $125 each 250.00
- 1 evening wrap 100.00
- Bathing-suits and beach accessories 50.00
- 4 hats averaging $25 each 100.00

$1,370.00

AUTUMN AND WINTER

- 1 tweed suit or ensemble ..... $ 125.00
- 1 country top-coat 125.00
- 1 woollen dress 75.00
- 1 town top-coat 200.00
- 2 runabout dresses averaging $75 each 150.00
- 1 town suit or ensemble 175.00
- 1 bridge dress 100.00
- 1 informal evening dress 100.00
- 2 general evening dresses averaging $125 each 250.00
- 1 formal evening dress 150.00
- 1 evening wrap 250.00
- 4 hats averaging $25 each 100.00

$1,800.00

ALL YEAR

- Shoes—18 pairs, averaging $20 a pair ..... $ 360.00
- 12 pairs of evening stockings at $4 a pair 48.00
- 24 pairs of day stockings at $2.50 a pair 60.00
- 6 pairs of sports stockings at $2.50 a pair 15.00
- 4 bags at $20 each 80.00
- 3 corsets at $25 each 75.00
- 1 négligé 65.00
- Lingerie, including bathrobe 200.00
- Gloves 125.00

$1,028.00
1,370.00
1,800.00
$4,198.00

A WARDROBE COSTING SIX THOUSAND,

TWO HUNDRED AND SEVENTY-FIVE

DOLLARS A YEAR

SPRING AND SUMMER

- 1 town suit ..... $ 175.00
- 1 long street coat 175.00
- 1 printed dress 80.00
- 2 crêpe dresses 250.00
- 1 printed crêpe suit 150.00
- 1 afternoon dress 125.00
- 1 printed chiffon semi-evening dress 125.00
- 1 tea-gown or pyjamas 100.00
- 1 formal evening dress 175.00
- 1 evening dress 150.00
- 1 wrap 125.00
- 1 sports suit 125.00
- 1 golf skirt and sweater 60.00
- 1 summer golf dress 45.00
- 2 sleeveless tennis dresses 80.00
- 1 bathing-suit 25.00
- 1 crêpe sports dress and jacket 125.00
- 1 light coloured wool dress 85.00

$2,175.00

AUTUMN AND WINTER

- 1 long cloth coat ..... $ 300.00
- 1 tweed ensemble 275.00

Continued on page 172

The KESTOS BRASSIERE
Registered (Patent No. 1,681,119)

Today's adorable fashions favor busts of firm, youthful outline. Kestos accomplishes this important detail with marvelous perfection, and without pressure or restricted freedom. Undetectable under the sheerest of gowns. In flesh-colored double silk; also lace, voile, batiste, crepe, etc. Obtainable at all the better shops, or address

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108 East Ohio Street, Chicago, Ill.
315 Fourth Avenue, New York
140 Geary Street, San Francisco
165 Luckie Street, N. W., Atlanta
Santa Fé Building, Dallas

SUMMER SILVER STORAGE & NO-TARNISH!

VACATION season is at hand. The family silverware must go into storage. Prevent tarnish or oxidization during the summer months by wrapping articles in

★ STAYBRITE ★
NO-TARNISH TISSUE

This remarkable discovery will keep polished metal surfaces bright under the most adverse atmospheric conditions. Fabrics containing metal threads may also be kept bright by wrapping in

Staybrite No-Tarnish Tissue

★*Sample Tube* containing 48 sheets, size 20 x 30 in., mailed for $1.00.

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Highest Grade Thin Papers
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For Sale By

John Wanamaker, Inc. New York City
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Stern Bros., Inc. "
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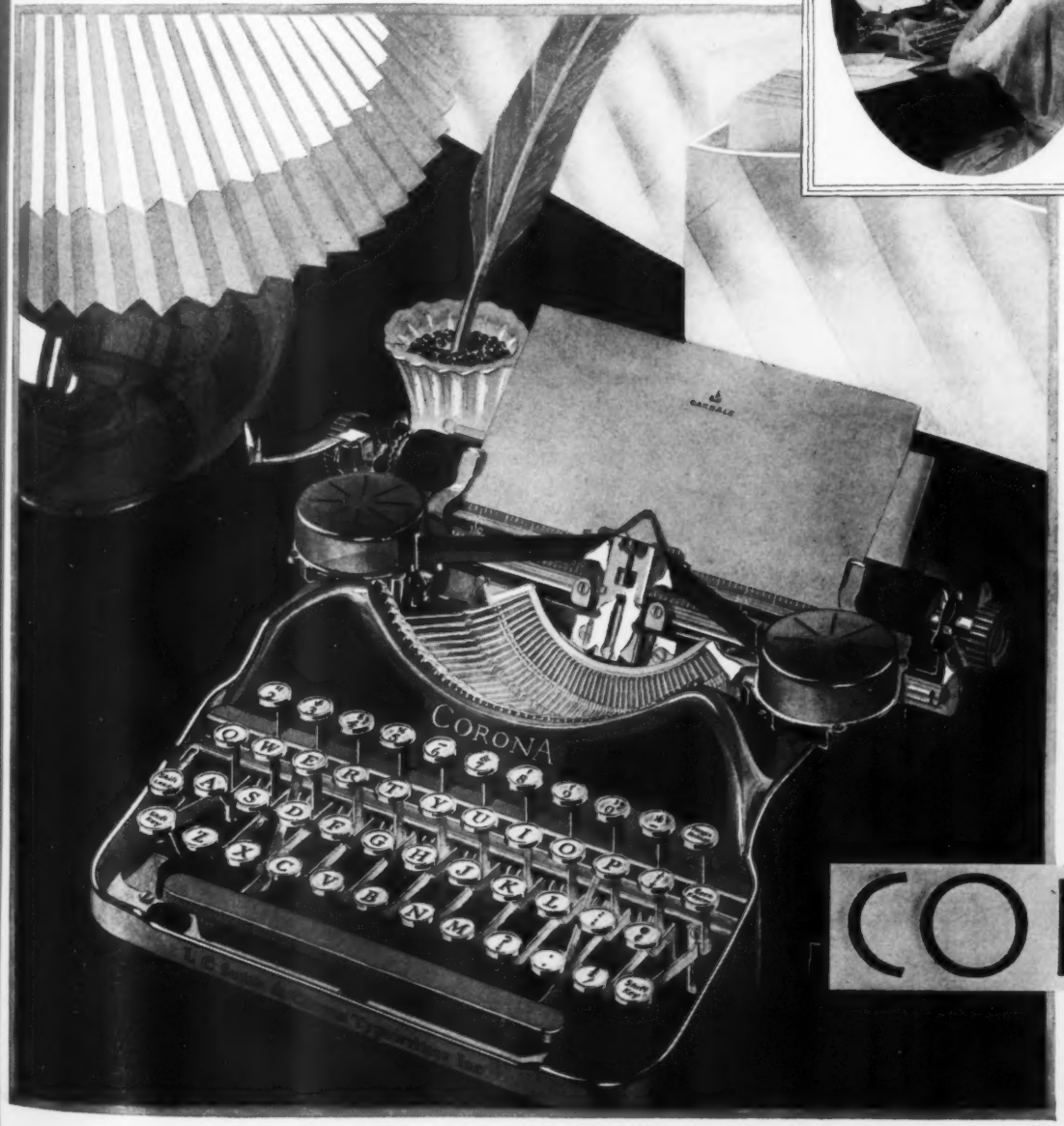
SMART WOMEN *are usually* *Smart . .*

THEY get things done. Demands made upon them by social correspondence, club and committee work, and management of personal and business affairs are so pressing that they have no time for those elegant but unreadable handwritten notes of which gentlewomen of an older generation were so fond.

The flashing of Corona keys is almost as common a sight in boudoirs as in offices. Simply because, in a double sense, Coronatyping is smart. It is the efficient, sensible, modern way. Work which, if written by hand, would take a whole afternoon and exhaust you, can be finished in an hour without the slightest fatigue.

To learn Coronatyping is amazingly easy. In a few days, you can type a letter nicely. Coronatyping soon becomes instinctive—far more so than handwriting.



Corona is, we believe, the most highly perfected instrument ever made for personal writing. A feature of great importance is the solid, one-piece, die-cast aluminum frame which has tremendous strength and rigidity, yet is very light. Because of this frame, Corona does not have to be kept screwed to a wooden base but stands on its own feet, thus occupying less space than other typewriters.

Corona is finished in a wide variety of charming color combinations to harmonize with the decorative scheme of any room.

Corona with standard keyboard costs $60. Corona Special, with three-row keyboard, costs $39.50. Many prefer our convenient monthly payment plan—mailed on request. Would you like to try Corona for a few days without obligation? We can arrange to have one delivered.

Every member of your family, children especially, will find Corona a daily help and benefit.

CORONA

L C Smith & Corona Typewriters Inc
1829 New York Life Building
51 Madison Avenue New York City

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A friend for your garden

Start out with a love of flowers . . . a few seed catalogues . . . and House & Garden's Second Book of Gardens . . . and watch the borders bloom! Keep the Book of Gardens on your gardening table, and the very smallest sweet pea seed can't go wrong with such a friendly hand to guide it.

There's a world of poetry in the Book of Gardens . . . and a world of practicality. It covers every subject in gardening from the first turning in of the loam and thinning of the seedlings to the final storing of the dahlia tubers.

It includes photographs of every type of garden for American and European tastes, and of every size to suit any purse . . . the rambling rock garden . . . the stately Moorish . . . the bordered lawn . . . the rose garden . . . gardens by the sea . . . gardens in the window box.

The Book of Gardens contains hints for the experienced and for the beginner . . . the culture of annuals and perennials . . . tables and plans . . . catalogues of garden books . . . addresses of landscape architects . . . a gardener's calendar for every day in the year . . . the high spots of House & Garden's gardening knowledge, the cream of recent House & Garden issues.

One trick turns that little green five dollar bill into a big green Book of Gardens . . . another bit of magic, and out pops a live green garden!

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Second Book of Gardens

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224 pages **650 illustrations**

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☐ For $5.20 enclosed, send me one copy of House & Garden's Book of Color Schemes

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Name_____

Address_____

City_____ State_____ VM 5-10-30

Continued from page 170

VOGUE PREPARES FIVE BUDGETS

• 2 day dresses	200.00
• 1 afternoon dress	150.00
• 1 evening wrap	300.00
• 1 formal white evening dress	175.00
• 1 formal pink evening dress	175.00
• 1 lace evening dress	125.00
• 1 black evening dress	150.00
• 1 sports suit	225.00
• 1 long tweed coat	250.00
	$2,325.00

LINGERIE

• Dressing-gown	$ 60.00
• Négligé	75.00
• Bathrobe	25.00
• Corsets—3 pairs ($35, $35, $40)	110.00
• Nightgowns—$8 to $15 each	120.00
• Combinations—$10 to $15 each	150.00
• Slips—$3 to $15 each	45.00
	$585.00

ACCESSORIES

• Shoes—21 pairs at $25 each	$ 525.00
• Stockings—evening, 12 at $5 a pair	60.00
• Stockings—daytime, 30 at $2.50 a pair	75.00
• Gloves—24 at $5 a pair	120.00
• Hats—3 sports, 3 straw, 3 winter, at $30 each	270.00
• Bags—1 evening, 2 sports, 4 day, at $20 each	140.00
	$1,190.00
	585.00
	2,325.00
	2,175.00
	$6,275.00

A WARDROBE COSTING TWELVE THOUSAND DOLLARS A YEAR

SPRING AND SUMMER

• 2 informal evening gowns (ready-made)	$ 250.00
• 2 chiffon evening gowns and jackets or scarfs	390.00
• 2 formal evening gowns	625.00
• 1 lace evening gown	225.00
• 1 velvet evening wrap	250.00
• 2 beach pyjamas or wraps	150.00
• 2 bathing-suits	75.00
• 2 straw hats	60.00
• 4 felt hats	120.00
• 3 berets	15.00
• 2 tennis dresses, silk	100.00
• 2 tennis dresses, piqué	90.00
• 1 sports or tennis coat (ready-made)	120.00
• 1 silk ensemble for town	275.00
• 2 golf dresses	160.00
• 1 tweed ensemble	275.00
• 1 spring coat, fur trimmed	225.00
• 1 runabout dress	200.00
• 4 onlooker's sport costumes	600.00
• 1 chiffon afternoon gown	420.00
• 1 afternoon coat (unlined)	160.00
• 1 tailored suit and blouse	325.00
	$5,110.00

AUTUMN AND WINTER

• 1 heavy tweed ensemble	$ 285.00
• 1 suit	240.00
• 2 runabout dresses	360.00
• 1 golf costume	200.00
• 1 country top-coat	175.00

Continued on page 174

VOGUE PATTERN SERVICE

LIST OF DISTRIBUTORS

VOGUE PATTERNS may now be obtained in all of the leading American and European cities. They may be purchased in the shops listed below where one may secure expert fashion advice about personal clothes problems, and see the coloured sketches of all the new models.

HOW TO ORDER BY MAIL. Vogue Patterns may be ordered by mail from any of the distributors listed below or from Vogue Pattern Service, Greenwich, Conn., 15 N. Jefferson Street, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

IN ORDERING, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

HOW TO SEND MONEY. Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering, please enclose cheque, money order or stamps. Remittances should be made out to the store or offices from which you order.

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TUSCALOOSA
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ARIZONA
PHOENIX
Herrick's Dry Goods Co.
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Albert Steinfeld & Co.

ARKANSAS
LITTLE ROCK
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FRESNO
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SAN DIEGO
Dunning's Silk Store,
The Marston Company
SAN FRANCISCO
The White House,
Raphael Weill & Co.,
City of Paris,
The Emporium,
Hale Bros., Inc.,
901 Market St.
SAN JOSE
F. W. Gross & Son, Inc.,
O. A. Hale & Co.
SAN MATEO
Levy Bros.
SANTA ANA
Rankin Dry Goods Co.
SANTA BARBARA
Trenwith's, Inc.
SANTA MONICA
Bay Department Store
SANTA ROSA
The White House,
W. R. Carithers & Sons, Inc.
STOCKTON
Smith & Lang
VALLEJO
Levee's Dept. Store

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BOULDER
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COLORADO SPRINGS
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DENVER
The Joslin Dry Goods Co.,
The Denver Dry Goods Co.,
Daniels & Fisher,
The May Co.,
The A. T. Lewis & Son Dry Goods Co.
PUEBLO
The Crews-Beggs Dry Goods Co.

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DANBURY
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Sage-Allen & Co., Inc.,
G. Fox & Company
MERIDEN
The Ives, Upham & Rand Co.
MIDDLETOWN
The James H. Bunce Co.

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NEW BRITAIN
Davidson & Leventhal
NEW HAVEN
The Chas. Monson Co.,
The Edw. Malley Co.
STAMFORD
The C. O. Miller Co.
WATERBURY
The Miller & Peck Company

DELAWARE
WILMINGTON
Crosby & Hill Co.

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Woodward & Lothrop,
Lansburgh & Bro.,
S. Kann Sons Co.,
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Dugald C. Hill, Inc.,
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ORLANDO
Dickson-Ives Co.
ST. PETERSBURG
The Willson-Chase Company
TAMPA
Maas Brothers,
O. Falk's Department Store
WEST PALM BEACH
Hatch's, Inc.

GEORGIA
ALBANY
R. L. Jones Co.
ATLANTA
Chamberlin-Johnson-Du Bose Co.,
Davison-Paxon Company
AUGUSTA
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Morrison-Sullivan Dry Goods Co.

IDAHO
BOISE
The Falk Merc. Co.

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BLOOMINGTON
Mayer Livingston & Co.
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G. C. Willis
CHICAGO
Carson Pirie Scott and Co.,
Chas. A. Stevens & Bros.,
Madigan Bros., Madison & Crawford Sts.,
Zax Brothers, 1307-09 E. 63rd Street
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Straus & Louis Company
DECATUR
William Gushard Company
ELGIN
Ackermann Bros.
EVANSTON
Lord's
FREEPORT
F. A. Read Co.
JOLIET
L. F. Beach Co.
KANKAKEE
The Chicago Store
OTTAWA
L. M. Lucey & Co.
PEORIA
Block & Kuhl Co.
ROCKFORD
D. J. Stewart & Co.
SPRINGFIELD
The John Bressmer Co.
WAUKEGAN
The Globe Department Store

INDIANA
BLOOMINGTON
Breeden & Co.
EVANSVILLE
The S. G. Evans D. G. Co.
INDIANAPOLIS
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H. P. Wasson and Company
SOUTH BEND
The Ellsworth Store
TERRE HAUTE
The Root Dry Goods Co.

IOWA
AMES
The Tilden Store Company
DAVENPORT
Petersen-Harned-Von Maur
DES MOINES
Younker Brothers & Harris-Emerys
SIOUX CITY
Pelletier's

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HUTCHINSON
The Pegues-Wright Co.
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Masur Bros.
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SHREVEPORT
Baird Co., Ltd., Texas St.

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C. Thomas Kemp
HAGERSTOWN
Leiter Brothers

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ATTLEBORO
Fine's
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Jordan Marsh Company,
R. H. White Company,
C. F. Hovey Company
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SALEM
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Herpolsheimer Co.
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LANSING
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SAGINAW
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James McCreery & Co.,
Arnold Constable & Co., Inc.,
Stern Brothers,
Bloomingdale Bros., Inc.,
Sidney Eisnitz, 432 Amsterdam Ave.
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BROOKLYN
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Adam, Meldrum & Anderson Co.,
J. N. Adam & Co.,
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T. W. Sidey Estate
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S. F. Izzard Co.
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GLENS FALLS
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Ware's
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The Rike-Kumler Company
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The Lasalle & Koch Co.,
The Lamson Brothers Co.
YOUNGSTOWN
The G. M. McKelvey Co.,
The Strouss-Hirshberg Co.

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Ramsay Fulford Dry Goods Co.
TULSA
The Brown-Dunkin Dry Goods Co.,
The Vandever Dry Goods Co., Inc.

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Meier & Frank Co.
SALEM
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Boggs & Buhl,
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The Sharon Store
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The Isaac Long Store
WILLIAMSPORT
L. L. Stearns & Sons
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The Shepard Stores

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FLORENCE
L. E. Waters
GREENVILLE
Meyers-Arnold Co.

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Olwin-Angell

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Guggenheimer's Inc.
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Sol Nachman's Department Store
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Miller & Rhoads, Inc.
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Frederick & Nelson
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Whitehouse Co.
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TACOMA
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HUNTINGTON
Anderson-Newcomb Co.
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VICTORIA
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SPRING ISSUE	Dec. 24
EARLY SUMMER ISSUE	Feb. 25
SUMMER ISSUE	April 25
EARLY AUTUMN ISSUE	June 25
AUTUMN ISSUE	Aug. 25
WINTER ISSUE	Oct. 25

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Hudson's Bay Company

Continued from page 172

VOGUE PREPARES FIVE BUDGETS

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*

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From your study, you can be in instant touch with every part of the estate by telephone... give necessary instructions... learn how work is progressing . . . save yourself trips out-of-doors in unpleasant weather. And the same telephones, of course, link you to the outside world as well . . . to neighbors, friends in other cities, even countries across the sea. Modern homes have telephones wherever they will save steps and time . . . living-room, bed chamber, sun porch, kitchen.

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* * *

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